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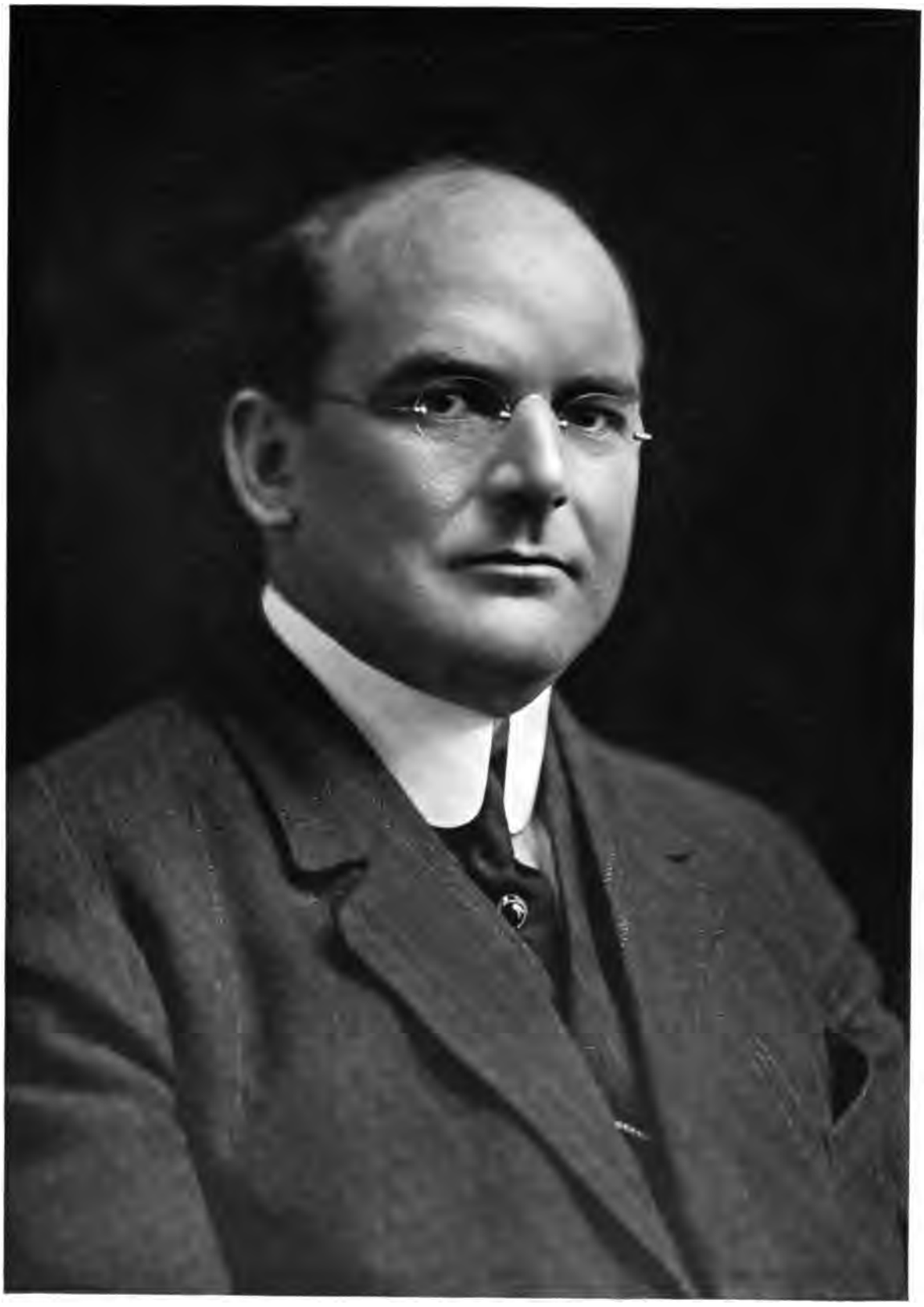

Harry A. Bliss

MEMORIAL ART, ANCIENT AND MODERN

ILLUSTRATIONS
AND DESCRIPTIONS OF THE WORLD'S
MOST NOTABLE EXAMPLES OF
CEMETERY MEMORIALS

ARRANGED AND PUBLISHED BY
HARRY A. BLISS
MONUMENT PHOTOGRAPHER
BUFFALO, N. Y.
1912

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INTRODUCTION

THE *aim of this book is to show the development of memorials both ancient and modern; and, where possible, to trace back modern ideas concerning form, ornamentation, lettering, etc., to their classic source. The book is designed especially as a text-book of suggestions and comparative illustrations for monument dealers and architects, but the illustrations are of general interest. They show that, although some of the world's greatest structures were built by the Egyptians, Greeks, and Romans, to whom we owe much for our present-day memorials, nevertheless, modern monumental architects deserve the highest praise for the wonderful achievements made during late years in cemetery work.*

I wish, also, to pay a tribute to Monument Photography for the important part it has taken in this forward movement. It has been the means of a general advancement, furnishing an exchange of ideas and inspiration to the designer and educating the public to higher ideals in memorials.

The two hundred and thirty modern illustrations of memorials and over three hundred illustrations of names have been carefully selected from negatives made by the publisher during the past twenty years. By a consensus of opinion they represent the best examples of each type of memorial erected, forming a collection that has never been surpassed.

I wish especially to thank, for their courtesies, McDonnell & Sons, of Buffalo; George W. Stevens, director, Toledo Museum of Art; Prof. A. H. Griffith, director, Detroit Museum of Art; William J. Crawford, Buffalo; McKim, Mead & White, New York; L. E. Merry, Buffalo; Rev. Albert L. Grein, Buffalo; Franklin L. Naylor, Arlington, N. J.; L. A. Whitehouse, Boston; John R. Lowe, Indianapolis; John R. Gould, New York; W. Liance Cottrell, New York; Joseph Carabelli Company, Cleveland; Frank Chouteau Brown, Boston; Eduard Blum, Chicago; John F. Stanley, New York; William W. Browne, Buffalo; William D. Kenneth, New York; Ora Coltman, Cleveland; Metropolitan Museum of Art, New York, for permission to use copyrighted photographs and to photograph casts; Dodd, Mead & Co., for permission to reproduce two illustrations of temples from International Encyclopædia.

FAMOUS ANCIENT MEMORIALS

THE PARTHENON

From a Model in the Metropolitan Museum of Art

FAMOUS ANCIENT MEMORIALS

THE ACROPOLIS AT ATHENS

ATHENS was favored by Nature with building material. Only a few miles away, Mt. Pentelicus furnished white marble, while the Island of Paros, and other places easily reached, furnished other kinds of stone.

In the Parthenon at Athens, sculpture and architecture reached the highest point of development and perfection.

THE PARTHENON

The Parthenon was commenced in 447 B. C. and dedicated in 438 B. C., at which time was held the Pan-Athenaic festival in honor of the Goddess Athena, and her statue placed in the cella of the Parthenon. The architects were Ictinus and Callicrates.

The building was of the Doric order and built of white Pentelic marble. Clamps were used instead of mortar in constructing it. The dimensions were $228\frac{15}{100}$ feet x $101\frac{25}{100}$ feet and, not including the base on which it stood, it was fifty-nine feet high.

In every Greek temple was an enclosed rectangular court, for the statue of the divinity in whose honor the temple was built. This was called the "cella." The two side walls of the cella were extended toward the east, or both east and west, forming a portico at one or both ends of the temple. Across the outer side of the portico extended a single or double row of columns. In some temples, as in the Parthenon, the row of columns extended all around the cella, in which case the temple was called peripteral.

There were forty-six columns around the cella of the Parthenon—eight across each end and seventeen on each side (counting the corner columns twice). The columns were of the Doric order and did not taper uniformly but had a slight outward bulging, to avoid straight lines.

One of the most remarkable pieces of sculpture in the Parthenon was the frieze in low relief, which extended around the external wall of the cella and its two adjacent porticoes. This frieze contained over 350 human figures in addition to the animals. There was not the slightest repetition of either pose or drapery in these figures. The frieze was three feet four inches high and the depth of the relief was greater at the top than at the bottom. It represented the Pan-Athenaic procession—one of the chief features of the great festival in honor of Athena, held every four years; a festival in which the whole body of Athenians took part.

The procession was made up of maidens carrying on their heads baskets of

THE PARTHENON AT ATHENS

sacrificial instruments; aged Athenians with olive branches; young women, weavers of the sacred robe; animals, such as cows and sheep and their care-takers; young cadets, infantry, and cavalry.

The frieze began at the southwest corner of the Parthenon and passed around in two companies, meeting in a grand assembly over the east portico. Here all the twelve great divinities of Greece were assembled in two groups, six in each group. Between the two groups were represented a priest and a young boy with the sacred robe.

At the front and rear ends of the Parthenon, above the cornice, was a triangular pediment filled with statuary. Pansanius tells us that the eastern pediment represented the birth of Athena; while the strife of Poseidon and Athena, for the land of Attica, was represented on the western pediment.

On the eastern pediment the two central figures were probably Zeus and Athena. On the extreme left, Helios, the sun, was represented rising from the sea. Next, came a male figure representing Olympus, the place of Athena's birth. Next to Olympus were the "Three Fates." At the extreme right, Selene, the moon, was represented sinking into the sea.

A REPRODUCTION OF THE STATUE OF ATHENA IN THE PARTHENON BY PHIDIAS
Property of the Metropolitan Museum of Art

The masterpiece of Phidias, the chief sculptor of the Parthenon, was the statue of Athena, to whom the temple was sacred. It was thirty-eight feet high, including the base. Nearly a million dollars' worth of gold was used for the dress and drapery. The face, hands, and feet were of ivory; the pupils of the eyes of precious stones.

Sometime during the fifth or sixth century A. D. the Parthenon became a church, and, as a result, quite a portion of the eastern pediment was removed to make room for statues of saints. Later, the Parthenon became a mosque.

In 1687, the beautiful structure which had cost more than sixty-three million dollars had become a powder magazine for the Turks, who were being assailed by Venetians. A Venetian bomb struck the building, and the whole inside, as well as much of the exterior, was destroyed.

In 1801, Lord Elgin received permission to "remove a few blocks of stone with inscriptions and figures." He carried away nearly a shipload, which became the property of the British Museum, and is to-day of inestimable value.

CHORAGIC MONUMENT OF LYSICRATES
From a Cast in the Metropolitan Museum of Art

THE CHORAGIC MONUMENT OF LYSICRATES, ATHENS

THE Choragic Monument of Lysicrates, or the "Lantern of Demosthenes," as it used to be called, because of the tradition that Demosthenes used to study here, is one of the most beautiful examples of a circular Greek temple. This monument was erected by Lysicrates, at his own expense, about 334 B. C., on the Street of the Tripods in Athens. It was put up to support the tripod awarded to him as director of the best musical entertainment given at Athens that year. The monument is of the Corinthian order, and consists of a pedestal, a circular temple, and a roof. Its total height is thirty-four feet.

The pedestal on which the temple rests is a rectangular prism twelve feet high and nine feet square.

The temple itself consists of a closed cylindrical wall, from which six Corinthian columns project more than half their diameter. These columns are about eleven and one-half feet high. The upper part of the cylindrical wall, between the columns, is decorated with tripods, carved in relief. Above this is the entablature, cut out of a single block. An unusual feature of this monument is the ornamentation of the bands of the architrave, the middle band having a form of Greek fret around it. On the frieze, which is ten and one-half inches high, is portrayed an adventure of Dionysius with Tyrrhenian pirates. The pirates attacked Dionysius, not knowing who he was, and are being punished by his satyrs, by being changed to dolphins; while other satyrs are breaking off switches from trees with which to punish them. Dionysius sits caressing his panther, and on each side of him sits a satyr, each with his staff or "thrysus." Farther on are satyrs giving orders about the wine bowls. Above the frieze is a course of dentils.

The roof of the monument consists of a single block decorated with laurel leaves. On top of the roof is a finial from which extend three ornaments decorated with acanthus and volutes. Probably, the finial held the missing tripod, the dedication of which is recorded in the inscription. The edge of the roof is decorated with a cresting of small acroteria, just inside of which an upright "running dog" ornament encircles the roof.

While the Choragic Monument is comparatively small, it is one of the most perfect examples of the Greek use of Corinthian columns still in existence.

THE CARYATID PORTICO OF THE ERECTHEUM, ACROPOLIS AT ATHENS

From Cast in the Metropolitan Museum of Art.

THE CARYATID PORTICO OF THE ERECTHEUM

ACROPOLIS AT ATHENS

THE Erectheum, now mostly ruins, was one of the famous temples on the Acropolis at Athens. The southern porch of this temple, known as the "Caryatid Portico," or "porch of the maidens," is of particular interest from an architectural standpoint, because it is one of the best examples of the successful use of the human form as a column.

There are six of these "maiden" columns supporting the roof—four in front and one at each side just behind the two end figures of the front row, and facing the same direction. One of the original six figures is in the British Museum, its place being taken by a cast.

Each maiden bears on her head a basket, and on these baskets rests the roof. To prevent the effect of the maidens appearing crushed under the weight they are carrying, the entablature has been lightened by omitting the frieze; and to compensate for this, the uppermost of the three bands of the architrave is decorated with discs.

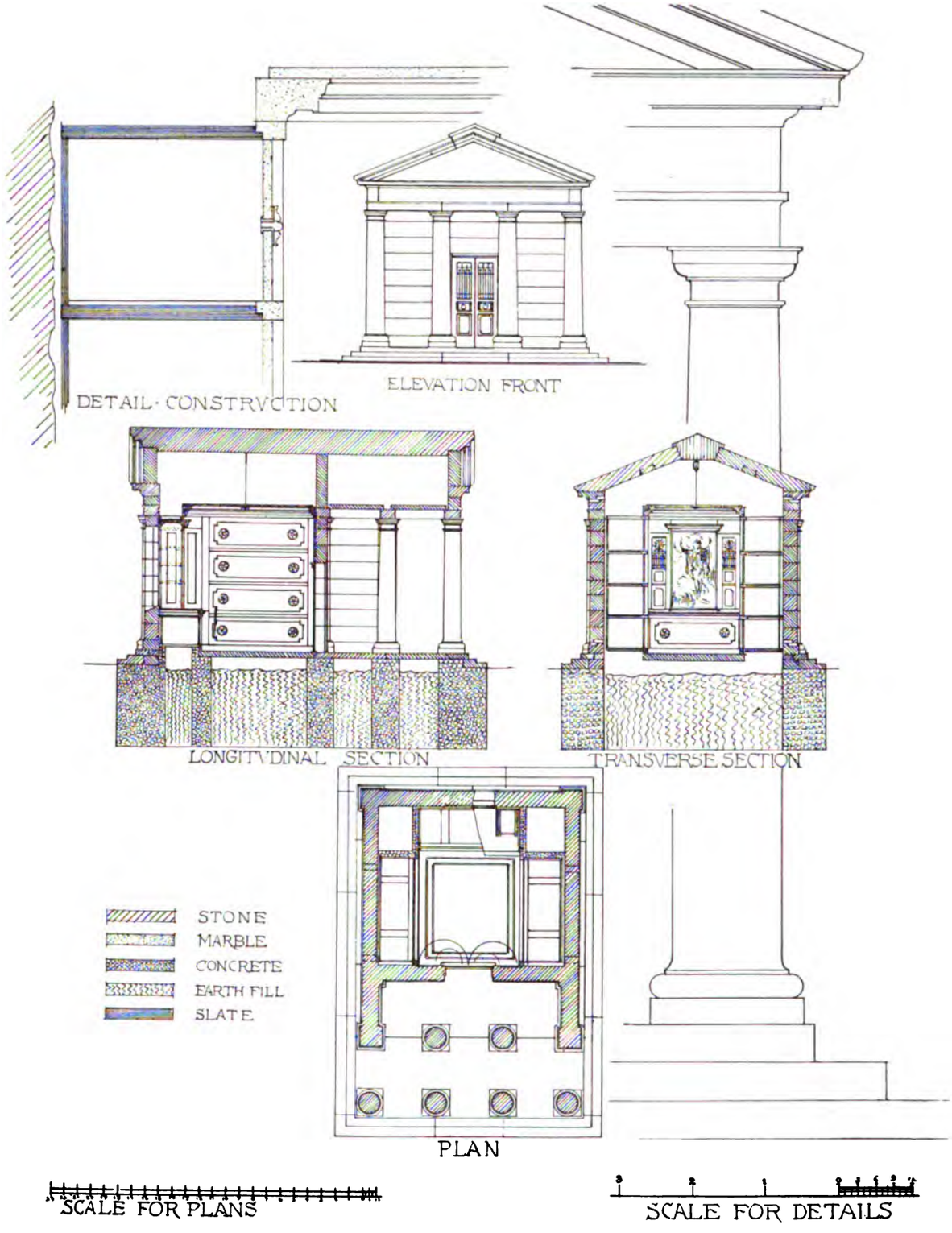
As one faces the portico, the three figures on the left side stand, each with the weight of the body on the right limb and the left knee slightly bent, while the three on the right bear the weight of the body on the left limb and the right knee bent. This arrangement produces the same appearance of strength as does the slight inward inclination of columns in Doric temples. An appearance of strength is also produced by the arrangement of the hair of the maidens in plaits on each side of the neck.

No two of the maidens are exactly alike, although in the same pose. Differences occur in the drapery, the folds of which, on the side of the limb bearing the weight of the body, are vertical, suggesting the fluting of a column. It is supposed that the arms of each hung straight down at the side, one hand grasping a corner of the mantle. The figures are all somewhat mutilated.

The idea of using human figures for columns has been carried out on some of the modern monuments, as, for example, the Burke Mausoleum (shown in Mausoleum chapter); and, also, on the West Memorial at Cincinnati, where the figures of maidens are used.

THE MAUSOLEUMS OF THE WORLD AS EXPRESSED IN THE ORDERS OF ARCHITECTURE

BY
W. LIANCE COTTRELL, ARCHITECT
NEW YORK



TUSCAN ORDER

Plans for nine Sepulchres and eight Niches for Cinerary Urns.

THE MAUSOLEUMS OF THE WORLD

TEMPLE OF NIKÉ APTEROS ON THE ACROPOLIS, ATHENS

THE finest creations of the constructive artist's mind, and the most noted and beautiful of the restorations of antiquity, are mostly of a mortuary character, and have well preserved the memory of those in whose honor they were erected. The mausoleum is one of the most appropriate and stately forms of out-door memorials, either as an expression of family remembrance or public acknowledgment of the virtues and achievements of a distinguished citizen. (See Grant and McKinley Memorials.)

A mausoleum is a tomb of large proportions, standing above the ground. It should be of unusual architectural pretensions. Its exterior is generally oblong, and in the ancient examples we find it fronted with a peristyle or colonnade of marble, plain stone, or granite. In the matter of ornamentation, there is practically no limit except that set by good taste and a due regard for the purpose of the structure. Statues, carvings, and sculpture may enrich the interior and exterior, while inside are placed sarcophagi or sepulchres for an entire family, and, as a rule, arranged upon the two sides in tiers.

The old Roman examples furnish us with suggestions of impressive architecture for these structures—for instance, the mausoleum with a dome, or lantern roof, or second story—a feature permitting a rich decorative treatment of the interior. A marble cornice may be run around and surmounted by a cove with arches, penetrating lunettes or panels and pendentives supporting a dome ceiling, which may be half round or low in shape. Such surfaces give the artist unlimited opportunity to enrich in marble or glass mosaic, or both—these materials being most durable.

GENERAL U. S. GRANT MEMORIAL, NEW YORK

Perhaps the most nearly perfect design for a mausoleum is that in which the floor space takes the form of a Latin

or a Greek cross; yet it will be noticed by reference to the illustrations in the following pages that the design most popular in our time takes the shape of the letter T, or the simpler oblong form.

The columbarium, a cinerary tomb at first found only in Rome, is of late being copied, and the combination of mausoleum and columbarium is also being extensively adopted, the structure being of sufficient size to accommodate cinerary urns as well as sepulchres. While simplicity is always most desirable in such a structure, the interior may readily be made the object of rich and elaborate art work. The floors may be either of granite or marble, and the face of each sepulchre, carved, inlaid, or inscribed with the name of its occupant. The lettering may be incised, and the sepulchre may be banded with marble or glass mosaics. The walls and the rest of the interior should be of marble or granite, which may be inlaid in bands or panels. Leaded-glass windows with inscriptions suitable to the memory of the deceased are appropriate.

WILLIAM McKINLEY MEMORIAL, CANTON, OHIO

Ventilation of the vestibule is a matter of great importance, since in the greater number of mausoleums there is no artificial heat, and ventilation is depended upon to dry moisture which may accumulate from outside dampness. It is also advisable to have a good circulation of air between sepulchres and the outside walls.

In the matter of ornamentation, marble pedestals and vases for flowers are appropriate. Bronze may be used for the door frames, locks, and handles. The door and windows may have leaded-glass panels and a bronze grille. Beauty and durability, combined with dignity and stateliness, are the first and last essentials. A point ever to be borne in mind is, that the mausoleum should be in harmony with its environment, and, so far as possible, with the character of the deceased.

Color and harmony of materials should not be neglected, and artists in every form of decorative art will find in the designing of this form of memorial a work worthy of their best efforts.

MAUSOLEUM AT HALICARNASSUS

TOMB OF MAUSOLUS, KING OF CARIA

A MAUSOLEUM is a tomb—not an ordinary sepulchre for the reception of human remains, but something more stately, ranging from a dignified structure of simple architecture to the most magnificent resting-place of royal dead. We get an idea of what the structure called mausoleum may be when we refer to the origin of the word. Artemisia, wife of King Mausolus of Caria, erected, in memory of her husband, the superb structure which has been famed through the ages as the "Mausoleum at Halicarnassus." The king died in 353 B. C., and it is considered likely that the tomb was begun before the king's death. However, from the foregoing, the derivation of the word "mausoleum" is plain.

Probably, of all the examples of the marvelous art of the Greeks none has excited more curiosity and admiration than this splendid Mausoleum at Halicarnassus. One of the "seven wonders of the world," the ancients regarded it as the most superb and striking specimen of architectural art their people had produced. Its architects were Satyrus and Pytheus, whose description of their work passed into the hands of Pliny the Latin writer, but was, unfortunately, not preserved.

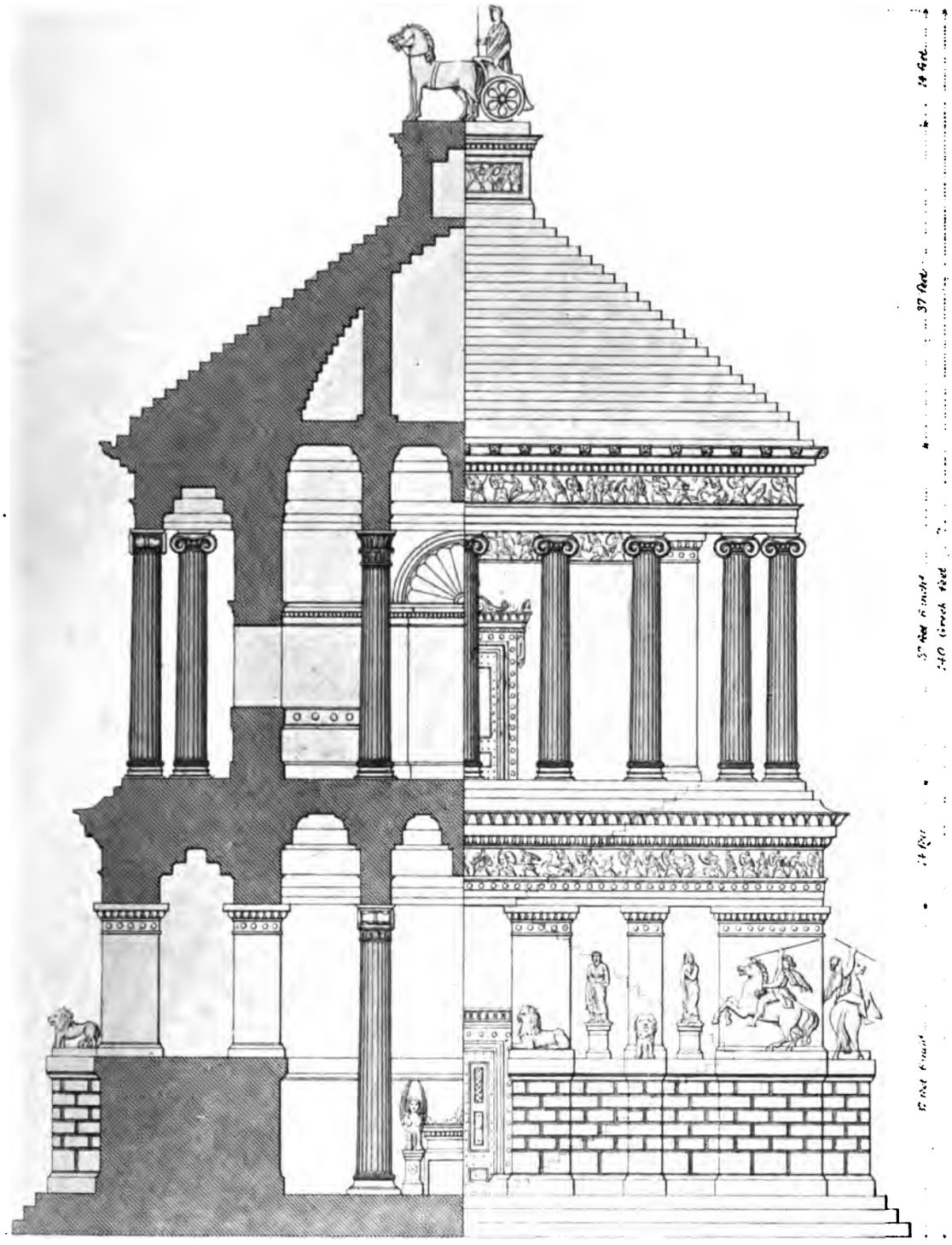
Briefly described, the tomb of Mausolus consisted internally of two chambers fifty-two and one-half feet by forty-two feet, the lower one being the vestibule to the tomb. The upper body, sixty-three by fifty-two feet six inches, exterior, was surrounded by a peristyle of thirty-six columns, one hundred by eighty feet in outline; the stylobate, or ground outline, being one hundred and twenty-six by one hundred and five feet. Externally, the height was divided into three equal parts, one for the basement, one for the pyramidal roof steps, and one for the Ionic columns and order between, all reaching an altitude of one hundred and twenty-six feet, which, with the addition of fourteen feet for the quadriga, gave the tomb a total altitude of one hundred and forty feet. Hundreds of pieces of statuary, including figures of lions, horsemen, etc., added to the rich beauty of the structure.

Under the floor, and enclosed within vaults with sarcophagus-like covers, reposed the bodies of Mausolus and his queen. Wonderful pieces of sculptural art were the two frieze bands depicting scenes of war, in which were Amazonian figures fighting against the Greeks and warriors of other nationalities. The presence of these Amazonian figures is easily understood when it is known the Queen Artemisia was a leader in battle with her husband, Mausolus. Artemisia commanded ships in battle against the Greeks in 401 B. C., as did Cleopatra centuries later.

Scopas, Bryaxis, Timotheus, and Leochares, all Greek artists, were the sculptors. They executed the east, north, south, and west friezes, respectively, and, without doubt, many of the statues. Pythis (or, according to some, Pytheus) made the quadriga group. In 200 B. C. the Romans conquered the Carians, and, wonder-stricken by the entrancing beauty of the tomb, thereafter called their most magnificent places of sepulchres "mausolea."

Queen Artemisia died in 351 B. C., but the sculptors continued their work on the tomb, as a labor of love. The material was Parian marble of the finest quality and extremely costly. Green rock was also used, and some authorities say the

MAUSOLEUM AT HALICARNASSUS, AS RESTORED
By James Fergusson, F. R. I. B. A.



MAUSOLEUM AT HALICARNASSUS

Half Section. Half Elevation.

East Front of Mausoleum.

marble was shiny, indicating that at least some parts of the tomb had been polished. It was situated in the center of a curve formed by the town, back of it being Theatre Hill, with palisades into which hundreds of rock-faced tombs and sepulchres were cut.

About 1840, and later, exploring expeditions were sent, by private parties in England, to examine the ruins of this mausoleum. In the British Museum are many fragments which these expeditions found, and copies are in the Metropolitan Museum of Art, New York. These relics of a queen's devotion to her king include a colossal statue of Mausolus, slabs from the Amazon frieze, figure of a charioteer, figure of a lion, and fragments of steps and mouldings from which architects of this later day have been able to construct reproductions, of which there are more than forty. It is a noteworthy fact, however, that no two of these reproductions are alike.

In the period 1402–1522 the Knights of St. John of Jerusalem erected the present Castle of Budrum, which guarded the coast between Rhodes and Smyrna, near the ruins of the mausoleum. The fallen stones and lime of the mausoleum were used for this building. In the walls of this castle, about half a century ago, bas-relief sections of the mausoleum frieze were found, extracted, and placed in the British Museum. Earlier, in the fifteenth century, the Turks had conquered this territory and found many of the fragments of the tomb, which they carried off, so that in later years, when search was made for the mausoleum, almost every trace of it had disappeared from above ground.

MAUSOLEUM OF THEODORIC THE GREAT

KING OF THE GOTHS AND ROMANS IN ITALY

TOMB OF THEODORIC THE GREAT, AT RAVENNA, ITALY

THEODORIC was born in the year 454 A. D., and died in 526 A. D. The mausoleum in which his remains were placed was erected about 530 A. D. Outside of the walls of Ravenna, Italy, still stands this magnificent architectural memorial, known to modern visitors as the "Santa Maria Rotunda," and considered to be a public monument. It belongs to the same class of sepulchres as the mausoleum of Hadrian at Rome, and it is not improbable that Theodoric's place of sepulchre was modeled after Hadrian's tomb, which the king of the Ostrogoths saw. However, Theodoric's mausoleum most resembles the building at Nimes, France, known to the ancient world as the "Tour Magne." It is built of Istrian marble and is two stories high. The lower story is a decagon having an external diameter of forty-five feet and enclosing a cruciform crypt with arched openings and niches. Upon this is a platform, from the back line of which the second story rises in circular form, with an external diameter of thirty-five feet and an internal diameter of thirty. Fragments found indicate that this was faced with coupled columns, with square openings and recesses.

Above comes a frieze indented with small arches or windows; next is the cornice; and then comes the singularly designed roof, forming a flat dome about thirty-five feet in diameter and three feet high. Near the edge are twelve buttresses resembling false dormer windows, and it is believed that these formed enormous handles by means of which the monolith, from which the roof was cut, was raised into position. Each buttress is marked on its face with the names of eight Apostles and four Evangelists, a circumstance which leads archæologists to believe that these dormers once supported statues of the Apostles and Evangelists.

In the center of the dome is a small square pedestal, upon which it is said there once stood a large urn containing the ashes of Theodoric. Other historians, however, claim that his remains were deposited in a porphyry vase, within the upper story, but there is now no vestige of a sepulchre there.

It is a source of wonderment and mystery how in that age, with comparatively crude engineering appliances, so ponderous a mass as the dome of this mausoleum could have been transported so great a distance as it must have been, and raised to its place. The largest stones in the last temple of King Solomon weighed about fifty tons; the largest in the great pyramids weighed some 100 tons, but this great dome of Theodoric's tomb must have weighed at least 230 tons, and some writers say 300 tons.

THE GREAT PYRAMID NEAR GIZEH (DESERT SIDE)
760 feet square at base by 480 feet high.

TOMBS OF THE EARLIEST DAYS

SOME of the most remarkable monuments ever erected by man were those built in Egypt, in the time of King Lampares, 2380 B. C., and called "labyrinths." They were built in the shape of a U, with square angles, the interior containing hundreds of sepulchres. Just back of the court or opening in the U was a pyramid under which the king's remains were placed.

The tombs of Beni Hassan (No. 9), in Middle Egypt, are the oldest rock tombs in the world. Classic proto-Doric columns guard the entrance, with Egyptian columns in the interior of the chamber, and the usual sarcophagi. These tombs date back to about 300 B. C.

In the tomb of Cyrus at Passargadæ is a stone copy of the Chaldean temples. It is very small and can hardly be considered more than a model of the temples. (No. 10.)

The tomb of Darius at Naksh-i-Rustam is an exact duplicate of this famous king's palace, being a reproduction in rock as an "eternal dwelling" for himself after death. (No. 11.)

Among the oldest remains yet found in Asia Minor is the tumulus of Tantalais (No. 12), on the northern shores of the Gulf of Smyrna, and no less interesting is the tumulus of Alyattes, near Sardis. (See section of tomb No. 13.) The funereal chamber rests on the rock about 160 feet from the center of the mound.

The Lycian tomb shown in No. 14 indicates that up to the period of the conquest of Cyrus and Harpagus the architecture was of wooden origin. From the

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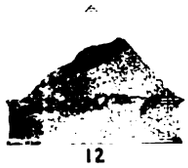
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Egyptians and Greeks, very likely, the Lycians learned to make their structures of more substantial material, as shown in No. 15, picturing a rock-cut tomb. Illustrations 16, 17, and 18, which are all Lycian rock-cut designs, prove the wooden origin from which they were designed.

About the only remains of Pelasgic art which we have left are the tombs, the city walls, and works of civil engineering. Among the most striking of these remains are the tombs of the kings of Mycenæ. The Dorians described these as treasuries, because of the number of precious objects found in them. The most nearly perfect of any of these tombs is that of Atreus at Mycenæ. (No. 19.)

The Lion Tomb at Cnidus is a very beautiful example of mortuary architecture. Its scheme is that of a peristyle on a plain base, and surmounted by a roof of a pyramid of steps, capped by a pedestal on which is a reclining lion. (No. 20.)

In illustration 21 we have two rock-cut and structural tombs at Cyrene. They are interesting because many details of the architecture retain the color in which they were originally painted. The triglyphs of the Doric order are blue and the pillars are red. On top is the mausoleum.

The general appearance of the rock-cut tombs of the Etruscans may be gathered from a glance at No. 22, picturing two memorials at Castel d'Asso. They are not complete, but they have been restored by antiquaries, in the form of rectilinear pyramids, for which, however, there is no apparent authority. The form of their mouldings differs from anything found elsewhere in Europe.

As an example of the cenotaph form of memorial, the tomb at St. Remi, in the South of France, is remarkable. It was erected by Sextus and Marcus, of the family of the Julii, in honor of their parents. The statues of those to whom it was dedicated appear under the dome. Taken as a whole, there is nothing suggestive of the fact that the structure is a tomb. (No. 23.)

In the ancient lands of the East there were tombs without number in direct contrast to the western part of the Roman empire. For instance, in the valley of Petra, so numerous and magnificent were the tombs, that the place had the appearance of a city of the dead. The Khasne, or Treasury of Pharaoh, was the most beautiful of all these resting places for the dead. No. 24 shows us that it consisted of a square basement from which arose four very stately Corinthian pillars surmounted by a pediment of low Grecian pitch. Three turrets of singular appearance rest on this foundation, the central one being circular and of sepulchral form. The side turrets are for a purpose not understood. While the Khasne is of Roman architecture, it is suspected, from the beauty of execution and design, that Greek influence had something to do with the work. Among these tombs, or memorials, is an object which has caused more or less conjecture and discussion. It is the flat, three-storied façade which is apparent at the left in the Corinthian tomb shown in No. 25. This is considered by authorities to be a most complete misapplication of Greek art, the design being like the proscenium of certain Greek theatres.

There is also at Petra a tomb richly ornamented in its interior, in marked contrast to the plainness of most of them. This is shown in No. 26.

Turning from Petra to Jerusalem, we come to many examples of ancient tombs or sepulchres, most of them wholly devoid of architectural ornamentation. The Tomb of

Zechariah, which was cut from the rock, but which stands free, should, perhaps, be called a cenotaph rather than a tomb. It is solid, and no vault for the dead has been found beneath it. Behind it, however, is a tomb with an architectural façade, and it is considered possible that the monolith was left to mark this. (No. 27.)

With a marked similarity in its base to that of the Tomb of Zechariah, but with the pyramidal top replaced with a spire, is the Tomb of Absalom, which stands close to the tomb just mentioned. (No. 28.)

Passing to Asia Minor, we find among the structural tombs which were known to have been built there the stately memorial at Mylassa. (No. 29.) In design, it consists of a square base supporting twelve columns. Upon the eight inner columns rests a dome. The four outer ones complete the square.

Somewhat similar in style, though far distant in location, is the tomb at Dugga, near Tunis, Africa. In this, Ionic columns surmount a square base, the columns being merely ornaments. (No. 30.)

In Algeria we find a remarkable tomb called the Madracen. It is of most

TEMPLE OF HORUS

TEMPLE AT PHILAE

unusual appearance and design. (No. 31.) It has a peristyle of Doric order, without bases, and is surmounted by a cornice suggestive of Egyptian style as much as anything. It is a fine example of the tumulus design.

When we turn from the Pyramids, Temples of the Fourth Dynasty, the Labyrinths of the Twelfth Dynasty, and the rock-cut tombs of Middle Egypt, we find that it is at Thebes only that the temples are so complete as to enable us to study them with advantage. The principal group of temples is at Karnak. These temples, although of enormous dimensions, furnish us with the motif for many of our modern mausoleums. The detail of carvings and outline of columns, capitals, and mouldings of temples shown above, enter extensively into modern mausoleums of Egyptian design. (See Avery, Arents, Erb, and Lockhart memorials, pages 35 and 36.)

AVERY MEMORIAL (EGYPTIAN), WOODLAWN CEMETERY, DETROIT, MICH.

ARENTS MEMORIAL (EGYPTIAN), WOODLAWN CEMETERY, NEW YORK

ERB MEMORIAL (EGYPTIAN), SALEM FIELDS CEMETERY, BROOKLYN, N. Y.

LOCKHART MEMORIAL (EGYPTIAN), ALLEGHANY CEMETERY, PITTSBURGH, PA.

BROWN MEMORIAL (EGYPTIAN), HOMEWOOD CEMETERY, PITTSBURGH, PA.

HOBART MEMORIAL (GRECIAN DORIC), CEDAR LAWN CEMETERY, PATERSON, N. J.

SWIFT MEMORIAL (GRECIAN DORIC), FOREST HILLS CEMETERY, BOSTON, MASS.

FLEISCHMANN MEMORIAL (GRECIAN DORIC), SPRING GROVE CEMETERY, CINCINNATI, OHIO

STERLING MEMORIAL (GRECIAN DORIC), WOODLAWN CEMETERY, NEW YORK

LAMONT MEMORIAL (GRECIAN DORIC), WOODLAWN CEMETERY, NEW YORK

WATERS MEMORIAL (GRECIAN IONIC), OAK HILL CEMETERY, GRAND RAPIDS, MICH.

CURRIER MEMORIAL (GRECIAN IONIC), WOODLAWN CEMETERY, NEW YORK

FLINN MEMORIAL (GRECIAN IONIC), WOODLAWN CEMETERY, DETROIT, MICH.

WILLIAMS PRATT (GRECIAN IONIC), FOREST LAWN CEMETERY, BUFFALO, N. Y.

MAYER MEMORIAL (TUMULUS), KENSICO CEMETERY, NEW YORK

SCOTT MEMORIAL (TUSCAN), WOODLAWN CEMETERY, NEW YORK

MOORE MEMORIAL (TUSCAN), RICHMOND, IND.

WEBBER MEMORIAL (ROMAN IONIC), KENSICO CEMETERY, NEW YORK

PINGREE MEMORIAL (ROMAN CORINTHIAN), WOODLAWN CEMETERY, DETROIT, MICH.

LEEDS MEMORIAL (CLASSIC), WOODLAWN CEMETERY, NEW YORK

SHERRY MEMORIAL (Classic), WOODLAWN CEMETERY, NEW YORK

RICH MEMORIAL (Classic), MORAVIAN CEMETERY, STATEN ISLAND, N. Y.

MACLAY MEMORIAL (CLASSIC), WOODLAWN CEMETERY, NEW YORK

CLARK MEMORIAL (CLASSIC), BELLEFONTAINE CEMETERY, ST. LOUIS, MO.

MOLINA MEMORIAL (Byzantine), MILAN, ITALY

FOSSATI MEMORIAL (Byzantine), MILAN, ITALY

DAVIS MEMORIAL (BYZANTINE), WOODLAWN CEMETERY, NEW YORK

MARTIN MEMORIAL (ROMANESQUE), WOODLAWN CEMETERY, NEW YORK

THYM MEMORIAL (ROMANESQUE), FOREST HILL CEMETERY, BOSTON, MASS.

DEXTER MEMORIAL (GOTHIC), SPRING GROVE CEMETERY, CINCINNATI, OHIO

WILSON MEMORIAL (GOTHIC), WOODLAWN CEMETERY, NEW YORK

BURKE MEMORIAL (RENAISSANCE), LAKE VIEW CEMETERY, CLEVELAND, OHIO

DALY MEMORIAL (RENAISSANCE), GREENWOOD CEMETERY,
BROOKLYN, N. Y.

COSTER MEMORIAL (RENAISSANCE), WOODLAWN CEMETERY,
NEW YORK

MACKEY MEMORIAL (RENAISSANCE), GREENWOOD CEMETERY, BROOKLYN, N. Y.

EHRET MEMORIAL (RENAISSANCE), WOODLAWN CEMETERY, NEW YORK

WHITNEY MEMORIAL (L'ART NOUVEAU), WOODLAWN CEMETERY, DETROIT, MICH.

EDWARDS MEMORIAL (L'ART NOUVEAU), WOODLAWN CEMETERY, NEW YORK

WIGGINS MEMORIAL (L'ART NOUVEAU), WOODLAWN CEMETERY, DETROIT, MICH.

MODERN MAUSOLEUMS

REPRESENTING DIFFERENT STYLES OF ARCHITECTURE

EGYPTIAN ARCHITECTURE

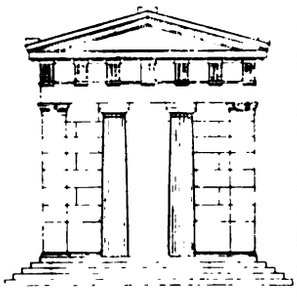
The Egyptians did not use the arch or tapering columns in their architecture. Their temples were characterized by huge dimensions, colossal columns, and outer wall that slanted inward at an angle of about seventy degrees and terminated in a cavetto cornice. Size and severe simplicity combined to make Egyptian temples massive and awe inspiring. (See Avery, Arents, Erb, Lockhart, and Brown memorials, pages 35, 36, and 37.)

GRECIAN DORIC ARCHITECTURE

The Grecian Doric Temple was characterized by massiveness of parts and simplicity of detail. The heavy although tapering fluted columns rose directly from the stylobate and were crowned with plain capitals on which rested the entablature.

Swift Memorial

Greek Temples "in Antis" usually had two columns between the extended side walls, forming a portico in front of them. Such was the Temple of Diana Propylæa at Eleusis. This temple was the motif of the Swift Mausoleum, which contains a single sarcophagus on each side of the front vestibule, while in the rear is an altar with four catacombs on each side, one above another. Above each of the two sarcophagi is an art-glass window. The interior is of Italian marble. (See page 38.)



TEMPLE OF DIANA PROPYLÆA

Fleischmann Memorial

The Peripteral temple having a colonnade all around it was the motif used in designing the exterior of the Fleischmann Mausoleum. The interior has a double sarcophagus and twenty sepulchres or catacombs. The chapel is lighted by art-glass windows and is furnished with an altar and two benches in Vermont marble. In the lower chamber provision is made for other interments. (See page 38.)

Hobart Memorial

The Mausoleum here illustrated is an Amphiprostyle of the Grecian Doric order. The mouldings have been carefully detailed. The frieze ornamentation has been treated similar to that of the Charlottenhof Villa, near Potsdam, also of the monument of Thrasyllus at Athens. (See page 37.)

Lamont Memorial

Distyle in antis, with omission of the triglyph metope, mutules, and regulas. The Lamont Mausoleum is similar to illustration No. 32 — temple at Rhammus. (See page 39.)

Sterling Memorial

The Sterling Memorial resembles the Temple of Diana Propylæa in its form—a temple in Antis with two columns between the Antæ. A modern idea is shown in the use of discs on the metopes, a use which may have been suggested by the ancient rosette. (See page 39.)

GRECIAN IONIC ARCHITECTURE

The Grecian Ionic Temples were characterized by rather slender fluted columns which rested on moulded circular bases and which were surmounted by the characteristic volute capital on which rested the entablature.

Williams Pratt Memorial

The Williams Pratt Mausoleum is Ionic, its mouldings and detail conforming to those of the Erectheum. Its most striking feature is the roof, which is in one piece, weighing about fifty tons. The interior is white marble and contains eight crypts. The mausoleum has one beautiful stained-glass window. Its bronze doors are decorated the entire length with the lotus plant. (See page 41.)

Waters Memorial

An Amphiprostyle in the Grecian Ionic Order with the corner column caps cut Iuxta position. The motif for the design was the temple of Niké Apteros at Athens. (See pages 23 and 40.)

Currier Memorial

Mausoleum in Antis, with two columns between extended side walls, forming a portico. (See page 40.)

Flinn Memorial

The Prostyle Mausoleum with portico open in front and on the sides. (See page 41.)

ETRUSCAN ARCHITECTURE

The Tumulus was a form of Etruscan architecture and consisted of one or more conical elevations on a foundation of masonry. It contained one or more chambers for the reception of the dead. (See Mayer Memorial, page 40; also rock-cut tombs, pages 31 and 32.)

TUSCAN ARCHITECTURE

Tuscan Architecture was characterized by an absence of ornamentation, an unfluted, lengthened Doric column, and a simple wooden entablature without triglyphs, mutules, or dentils.

Scott Memorial

The Scott Mausoleum is based upon the proportions given by Vignola. The interior has a vestibule running from front to rear, with an art-glass window in rear and four catacombs on each side, one over the other. The interior is of Italian marble. (See page 42.)

Moore Memorial

A simple treatment of outline with very massive walls and Tuscan columns in antis. The interior has four sepulchres on each side and an art-glass window in rear with inverted T-shaped vestibule. (See page 43.)

MACLAY MEMORIAL (CLASSIC), WOODLAWN CEMETERY, NEW YORK

CLARK MEMORIAL (CLASSIC), BELLEFONTAINE CEMETERY, ST. LOUIS, MO.

MOLINA MEMORIAL (Byzantine), MILAN, ITALY

FOSSATI MEMORIAL (Byzantine), MILAN, ITALY

THE SARCOPHAGUS

SARCOPHAGUS OF ILARIA DEL CARRETTO, CATHEDRAL AT LUCCA
From a Cast in the Metropolitan Museum of Art

Of all forms of monuments, the so-called "sarcophagus" type is the most common, and, probably, the most ancient. In its extreme simplicity it is the only kind that serves a twofold purpose: that of utility and ornament.

The word "sarcophagus" has become a misnomer. It comes from the two Greek words: "sarkos," meaning "flesh," and "phago," which means, "I eat" or "consume." We learn from Theophrastus and Pliny that the name originated with the use of Assius stone from Assos (in Asia Minor) for coffins. When a body was placed in such a coffin the flesh was consumed within a few weeks, because of the caustic property of Assius stone. In time, the word "sarcophagus" came to be applied to all receptacles designed to hold the remains of a human being; and, for want of a better term, we use it in that sense to-day.

When quick destruction of the body was not desired or considered, sarcophagi were made of marble, granite, porphyry, and sometimes metal. The sarcophagus was made to fit the general shape of the body, being low, wide in front, and narrow on the end. The simplest form was a rectangular block, rough hewn, or polished on one or more bases.

CHRISTIAN SARCOPHAGUS, FOURTH CENTURY
Basilica of St. Lorenzo, Outside the Walls of Rome

The oldest known sarcophagi are those of Egypt, some of which are as old as the pyramids. The earliest are oblong in form with simple decorations of lotus lilies and leaves. Some, called "mummy cases," are the shape of swathed mummies and bear many hieroglyphics. The finest examples of Egyptian sarcophagi were hewn from sandstone and granite. Of these one of the finest and earliest examples known is that of Seti, the Egyptian ruler, who lived 1326–1300 B. C.

In the Basilica of St. Lorenzo, outside the walls of Rome, stands a very old

sarcophagus. It is interesting because it might be called the prototype of some of the later sarcophagi. Possibly, the crude claw feet here shown suggested the lifting of the die from the base by this same style of support, in later forms, as, for example, in the sarcophagus of Bernardino Lonato. It also shows a pilaster effect on two of the faces—an effect which becomes more pronounced in later sarcophagi. The leaf and dart moulding around the top shows an unusual treatment, extended as it is below the moulding. The ornamentation on the faces suggests an early form of art and represents a grape harvest. This is a Christian sarcophagus of the fourth century.

ANCIENT ROMAN SARCOPHAGUS
Arles Musee

Another very old sarcophagus is in one of the French museums. Rams heads and wreaths are used for its ornamentation; and carved mouldings are noticeably missing. The panel for the inscription is, no doubt, the motive for many panels of the present day.

As to the style of the later sarcophagi, the most important variation arises from putting a cap or lid over a die of large proportions and projections. This permits a great variety of treatment, from simple to ornate. The introduction of columns and pilasters at the corners or along the sides offers very interesting designs; and, plain or elaborate, the sarcophagus makes an appropriate pedestal for a cross, vase, or statue. We find it serving this purpose back in the days of the Romans, when both burial and cremation were practiced. Urns containing the ashes of those cremated were placed on or about the monument. This resulted in all kinds of designs, and finally developed into the columbarium, which provided space for the urns of a whole family. So it is from the Romans we get the sarcophagus of large proportions, assuming the appearance of a tomb itself.

THE ROYAL SARCOPHAGUS

Of all the famous sarcophagi of antiquity, the one to Alexander the Great

SARCOPHAGUS OF THE MOURNERS (END VIEW)

is one of the finest and richest. This masterpiece is one of a number of beautiful sarcophagi discovered at Sidon. These show the influence of the greatest sculptors of ancient Greece—Scopas, Lysippus, and Praxiteles—and the date assigned to them is the latter part of the fourth century B. C.

Another of these is the Royal sarcophagus which stood near that of Alexander. The ornamentation on this one consists mostly of rich and delicately carved mouldings. The pediments are sculptured and the cornices and ridge decorated with antefix ornaments, which undoubtedly had for their motif some of the ancient steles. Simple in its decoration and rich in its architectural lines, its entire composition will stand the test of the most critical eye.

Still another fine specimen of Greek art is the sarcophagus known by the name of "The Mourners." The die of this sarcophagus is decorated at the corners with pilasters, while the sides are interspaced with Ionic columns, employed in the same manner as on a pseudo-peripteral temple. The spaces between the columns are decorated wth eighteen graceful and touchingly posed feminine figures; some seated, some standing; but all expressing grief. The line of sculpture below the columns portrays scenes of hunting in low relief. The two pediments show seated figures mourning over the loss of a friend; while on each side of the pediment, on a sort of balustrade which extends around the top, is a figure represented as breaking the news of the death of a friend to another. On the balustrade, at the side, is shown a funeral procession. The whole sarcophagus is, probably, an expression of the feeling of Athens over the death of one of the kings of Sidon who was a friend of the Athenians, and its date is about 300 B. C.

Another antique style of sarcophagus, but of Roman origin, is one simulating the older forms in shape, but placed on a pedestal. The die proper is raised above the pedestal, or sometimes above a series of bases, by supports, such as

SARCOPHAGUS OF BERNARDINO LONATO
Church of St. Maria del Populo, Rome

brackets, or the claws and feet of a beast. Of this type is the Napoleon sarcophagus, the sarcophagus of Bernardino Lonato at Rome, and the Crouse and Warder monuments in our own country.

The intramural monuments date from mediæval times. Many of them bear on the top an effigy of the body which they are supposed to contain, as, for example, the tombs of some of the kings and queens in Westminster Abbey. These monuments are usually a development of the altar or shrine type and show a great complexity of design. The monument supporting the recumbent figure of Bernardino Lonato, which stands in the church of St. Maria del Populo at Rome is a beautiful example of intramural monument, the face of the effigy being unusually perfect. Another is the monument supporting the two children of Charles VIII., which stands in the cathedral at Tours, while still another is that of Ilaria Del Carretto in the cathedral at Lucca. (See page 59.) Very few monuments of this character have been erected in the United States. Probably, the finest is the one erected to Father Brown, which stands in the church of St. Mary-the-Virgin, New York City. This is the work of J. Massey Rhind, and its chief suggestion, "peace," is beautifully expressed in the serene face, the folded hands, and the draped vestment.

SARCOPHAGUS OF CHILDREN OF CHARLES VIII.
Cathedral at Tours

Of the sarcophagi which are made of bronze, the casket of Marsuppini, in the church of Santa Croe, Florence, is a very pleasing example. The Benjamin Head Warder monument (page 63) in Rock Creek Cemetery, Washington, D. C., is a copy of this, and is said to be an improvement over the original both in proportion and detail.

The Stephens memorial (page 63) in Detroit, Mich., is another beautiful example of a bronze sarcophagus.

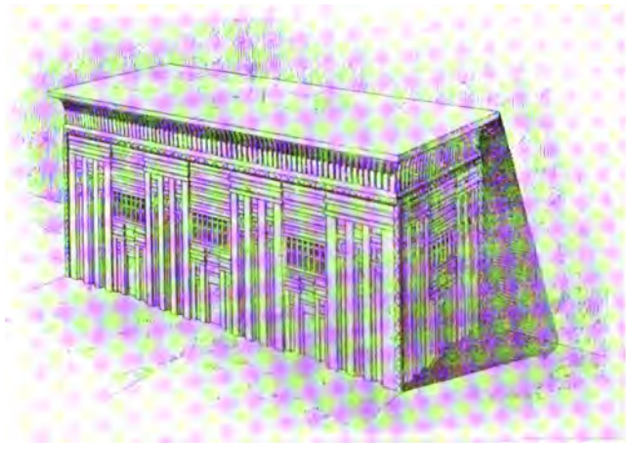
In spite of the introduction of all other forms of memorials, the sarcophagus seems destined to remain the most popular. A great variety of combinations of design are possible, and if care is taken that the proportions are right, that is—that the height does not exceed the longer dimension of the base and seldom the shorter—this style of memorial is a very pleasing one.

FRANKLIN L. NAYLOR.

BENJAMIN HEAD WARDER MEMORIAL, ROCK CREEK CEMETERY, WASHINGTON, D. C.

STEPHENS MEMORIAL, ELMWOOD CEMETERY, DETROIT, MICH.

EGYPTIAN ART AS USED IN FUNERAL DESIGN



SARCOPHAGUS OF MYCERINUS
Discovered in Pyramid at Gizeh

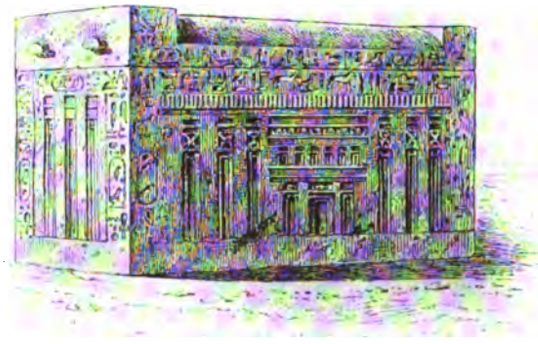
THE very oldest sarcophagi that we know anything about are those of Egypt, and as some of their designs are used in monumental work to-day it may be of interest to look into the origin of some of these.

The sarcophagus of Mycerinus is a very ancient one, discovered in 1837 and lost in a shipwreck shortly after while being transported to England. This old sarcophagus was cut from basalt to imitate the appearance of one of the old Egyptian wood houses, pilasters being used to produce the door and window effect, a style of decoration common at that time. This sarcophagus is particularly interesting because it shows the use of the Egyptian Gorge or Cavetto cornice—a finish the Egyptians almost always used for the tops of walls and buildings and much used in modern designs. This may have been an imitation of the old Egyptian reed, clay, and straw huts, in which the reeds used in the side walls tended to bend out under the weight of the roof.

The sarcophagus of Koo-foo-ankh is of about the same date, and of interest chiefly on account of its shape. Its decoration is much like that of Mycerinus.

The earlier Egyptian sarcophagi were sealed by means of a rebate and groove which fitted into each other, holding the lid and sarcophagus together. In addition to this, wooden bolts were attached to the under part of the lid and these fitted into slots on the sarcophagus. The cracks were then filled in with a hard cement to make the whole thing air-tight. In later times, when mummies were made of the bodies, it was not customary to seal the sarcophagi so securely.

Some of the Egyptian sarcophagi called "Mummy cases" are cut in the shape of swathed mummies and bear



SARCOPHAGUS OF KOO-FOO-ANKH

many hieroglyphics. These are often human bodies with the heads of birds or animals and represent gods. The vulture's head often appears because as a scavenger of the land it was deeply reverenced.

EGYPTIAN MUMMY CASE, NINETEENTH DYNASTY

The two-winged goddesses who were considered guardians of the tomb are often seen carved on sarcophagi or painted on the old wooden mummy cases. Sometimes they are standing, sometimes seated; but they always show one wing raised and one lowered.

A favorite design with the Egyptians was that of "the Winged-Sun Disk" or "Disk of Horus," which had its origin in a legend of a conflict between the aged Ra, father of the gods, and some of his foes. Ra appealed to the sun-god, Horus, for help; and Horus, in the form of a winged disk and in company with two goddesses in the form of serpents, constantly warded off evil from Ra. It finally became a belief that Horus would do this for every one, and so the symbol of Horus was placed over doors and other entrances as a charm against evil.

The design as used on memorials to-day (see Trevor and Rice memorials) has a signification something as follows: The round disc (sometimes in the form of a scarab) means "Creator," because it was supposed that the hot sun beating on the stagnant waters of the receding Nile caused the Egyptian beetle or "scarab" to be created. The sparrow-hawk wings on each side of the disc represent "God over all," because the sparrow-hawk flew so high that when it flew down it was supposed to have come from the sun. The two deadly African serpents are symbolic of evil and death. The whole design, then, is a symbol for "The Creator; God over all; Destroyer of evil and death."

Another decoration that probably had its origin in the old reed huts, is known as "Egyptian Square Sinkage." The corners of the huts had to be reënforced in some way, so they were packed with clay and bound around with reeds, the reeds sinking into the clay. In time, the clay hardened and the reed gradually wore away or worked out, leaving a depression. Later, when the

A MODERN SPHINX
Mount Auburn Cemetery, Boston, Mass

buildings were made of wood and stone, these depressions were carefully sculptured on the edges as an ornamentation. (See Bolton Memorial, page 67.)

Two Egyptian plants, the Lotus and Papyrus, are almost always seen conventionalized on Egyptian designs. The Lotus was symbolic to the Egyptians of the "South," where it grew in the water as do our water lilies, but, unlike our lilies, the stem grew up out of the water to a great height. This large stalk or a series of them fastened together may have suggested to the Egyptians the use of columns; as some of their columns are these stalks with the bud for a capital.

The Papyrus was the symbol of the "North" or Delta region, the home of the reed.

JOSEPH S. TREVOR MEMORIAL, SPRING GROVE CEMETERY, CINCINNATI, OHIO

Another design of interest is that of the Sphinx. The early Egyptians were fond of the lion, which represented to them "strength" and protection, and so the form of a lion was often used at the entrances of buildings, to guard them. Finally, they began giving the lion a man's face or the head of a bird, and the "Sphinx" was the result.

The Egyptians were the first to represent animals and human beings with wings, an idea which has been used ever since.

The Egyptian idea of beauty seemed to be massiveness and stiffness, and Egyptian designs are particularly pleasing when used on large structures, where their designs tend to increase the massive appearance.

RICE MEMORIAL, LAKE VIEW CEMETERY, CLEVELAND, OHIO

BOLTON MEMORIAL, WOODLAWN CEMETERY, NEW YORK

THE SARCOPHAGUS OF ALEXANDER

SARCOPHAGUS OF ALEXANDER

THE Sarcophagus of Alexander stands as one of the great masterpieces of the most brilliant passage in the history of ancient art—a passage so refined, so direct, so complete, and so luminous as to have almost been inspired by the gods, and having for its theater the wondrous land of the Greeks.

Out of the gloom and solemnity of the past, this passage dawned with the prescience of a day in spring. Here was the inspiration of marble everywhere—an imperishable medium, appealing in its beauty of texture and freedom of response. Here, also, was the artist standing in the golden morning of the new day, freed from despotism, imbued with liberty, full of the joy of living, his whole being trembling with ecstasy of desire; and so, joyously, he fell to his work.

All the hesitation and crudity of the art of former ages was to be remedied, and in a short space of time the Greek sculptor was to disengage himself from the trammels of the past and advance his art to that point of excellence which stands to-day, after a lapse of twenty-five centuries, as the perfection of our present ideals.

The Dark Ages of Greece, following the downfall of Mycenæ, endured for five centuries or more before the first faint gleaming of the golden Renaissance was to illumine the world. It is marvelous that such a great development should have been accomplished in the short period following. The archaic statue of Artemus, fashioned about 620 B. C., is described as having the appearance of a pillar or tree trunk, front and back having the flatness of a board. It is lifeless and inert, without form or scarcely promise; yet, within two hundred years, the Greeks were to give to the world the glorious Parthenon and all those other masterpieces of architecture and sculpture never to be excelled.

The Sarcophagus of Alexander, discovered in 1887, while men were excavating for building material near Sidon, is so called, not because it contained the body of Alexander but because the sculpture on it commemorates some of his exploits and victories. It is constructed from a single block of pure white Pentelic marble, eleven feet long, five and three-fourths feet wide, and four and two-thirds feet high, and is surmounted by a lid nearly three feet high.

The lid is carved in a shell pattern; the ridge and eaves being decorated with rows of heads, surrounded by a kind of halo. At each corner of the eaves is a sleeping lion. Over the head of the cornice, alternating with the haloed heads on the eaves, are rams' heads forming a kind of gargoyle.

WEIDEMAN MEMORIAL, RIVERSIDE CEMETERY, CLEVELAND, OHIO

JOHN L. ROMER MEMORIAL, FOREST LAWN CEMETERY, BUFFALO, N. Y.

The relief sculpture on the front represents a victory of Alexander. At the left is Alexander, with the head of a lion's skin in place of a helmet, charging the Persian horse; at the right, his general, Parmenio. A younger officer is near the middle; while Macedonian and Greek foot-soldiers are mingled in battle. The result of the battle is hinted, rather than shown, the Greek faces being calm, while those of the Persians are excited by rage and despair. The Greeks are almost or entirely nude except for their helmets and bucklers.

At the back of the sarcophagus is shown a lion hunt. A horse ridden by a Persian is being attacked by a lion, and the rider is about to thrust his lance into the lion (the lance, which was of bronze, is missing); Alexander is coming up behind the Persian to help him; an archer is about to let fly at the lion, which is being attacked on its flank by a dog. Several other figures are hastening to the rescue. At one end of the rear panel a Greek with a lance, and a Persian with an axe, are surrounding a stag. At the two ends of the sarcophagus are shown scenes representing at one end a panther hunt and at the other a battle scene.

The figures are well arranged and exquisitely wrought and colored. The nude flesh has almost an ivory hue; the garments, armor, etc., are accurately portrayed and tinted in delicate colors; tinted, floating garments fill in the background. The expression of the faces is brought out by the color of the hair and eyes, of which both the iris and pupil are most naturally colored. Some of the warriors we can recognize, especially Alexander.

It is not known whose brain conceived these beautiful decorations; but it is known that it represents all that was best and noblest in Greek art. Its size, when we contemplate that of the Parthenon is insignificant; but its motif and execution are quite inspiring and uplifting. The arranging and modelling of the groups of combatants in relief, on its exterior, have all of the perfection of the Parthenon frieze. The groups in the pediments are of a degree of excellence which was presaged in the pediments on the temple of Aphaia at Ægina, and which reached perfection in the pediments of the Parthenon; consequently, this sarcophagus, small as it is, embodies all the grandeur, perfection, and nobility of the golden renaissance of Greek art, and stands as one of our greatest heritages from the past.

The Alexander sarcophagus has been used as a motif for some of our modern monuments with very pleasing results; as, for example, the Weideman memorial in Cleveland. This sarcophagus rests on a modern base, but otherwise has the same graceful proportions and outline as the original. While lacking the relief sculpture of the panels, all the delicacy of moulding shown in the Alexander sarcophagus is here reproduced. The top is not as ornate as the original, but in perfect keeping with the exquisitely rich but simple decorations on the sides. Seldom has more complete harmony of lines and detail been attained, and we may well call it a work of beauty.

The John L. Romer memorial also has for its motif the Alexander sarcophagus. Simple in its ornamentation, it depends for its pleasing appearance on its graceful proportions, beautiful mouldings, and delicate lines.

GEORGE W. STEVENS.

THE SARCOPHAGUS OF SCIPIO

SCIPIO'S TOMB, APPIAN WAY

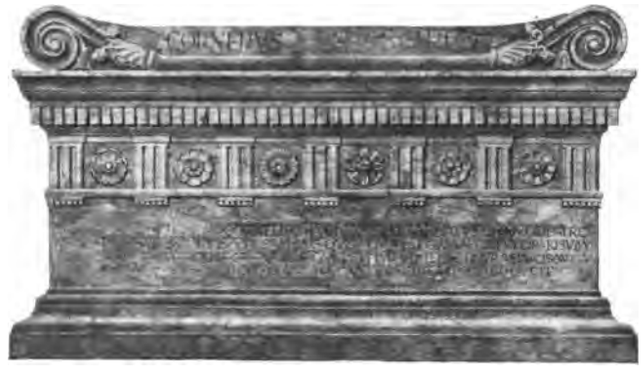
THE earliest Roman sarcophagus is that found in 1780, on the Appian Way, in a vineyard belonging to the Sassi family, and in a tomb that was known as Scipio's.

When found, the Scipio sarcophagus was taken to the Vatican and placed in the square vestibule near the Hall of Meleager. The next year, several thousand years after the death of Scipio, it was opened, and in it was found the skeleton of Scipio Barbatus, one of the ancestors of Scipio Africanus. His bones were removed to a monument near Padua, the sarcophagus remaining in the Vatican.

This sarcophagus, of early Doric design, is cut from coarse grey peperino stone. It is in the form of an altar decorated with a frieze of triglyphs and metopes. Each metope is decorated with a rosette in relief, the rosettes varying in pattern. The idea of using triglyphs for a decoration may have had its origin in the projection of the ceiling beams in the older wooden temples. If this is true, the guttæ probably represent pins. The frieze is surmounted by an Ionic cornice; and the top finishing at both ends with a roll, on which Ionic volutes are carved, permits the placing of a bust or vase on the space between.

An inscription giving the titles of the deceased can be traced very faintly on the lid of the sarcophagus. It is not engraved but is painted on, with vermillion.

On the front is carved, in Latin, the inscription: "Cornelius Lucius Scipio Barbatus, the son of his father, Gnæus; a man brave and wise, whose outward form was matched by his inward virtues; who was Consul, Censor, and Ædile amongst you; who captured Taurasia and Cisanna in Samnium, subdued all Lucania and carried off hostages." These two inscriptions are two of the most ancient Latin inscriptions in existence.



SARCOPHAGUS OF SCIPIO
Vatican, Rome

One characteristic of the Scipio sarcophagus, as well as of all the old sarcophagi, is the absence of a large base, the base projecting only very slightly beyond the rectangular outline of the sarcophagus. In our modern sarcophagi a large base of one or more steps has been added to what was the base of the old sarcophagus, tending to set it off to better advantage.

The Henry C. Payne memorial is a fine example of this innovation. It is a reproduction of the Scipio sarcophagus, but, unlike the Scipio, it rests on a very large platform of two bases—a decided improvement over the original.

The Charles Fletcher sarcophagus is another that shows how much of dignity the large, modern base adds. This sarcophagus shows an interesting variation of the Scipio cap, and the torus of leaves around the base adds much to its beauty.

A very unusual base is shown in the George W. Peck memorial; a sarcophagus of the Renaissance type and with all of its ornamentation in perfect keeping with the general design, excepting the diamond-shaped panels at the ends, which are not in harmony with the rectangular panels on the sides. The form of this sarcophagus is good and the workmanship excellent. It also shows an innovation in the Scipio cap.

A fine example of the use of the Scipio ornamentation is shown in the Thomson sarcophagus, where the simple decoration, graceful proportions, and the delicate lines all combine to make it a most beautiful memorial. The length of this sarcophagus, which is built along the lines of the old sarcophagi, together with its broad expanse of base, give it an appearance of stately grandeur, lacking in some of the smaller sarcophagi.

In recent years the Scipio style of monument has become quite popular for memorial purposes. It can safely be said that of all antique forms no other monument has been so frequently imitated. It is certainly one of the most dignified and beautiful of all the many forms used, requiring of the designer and sculptor a keen appreciation of what is graceful and in good taste, as well as in good proportion.

A. H. GRIFFITH.

HENRY C. PAYNE MEMORIAL, FOREST HOME CEMETERY, MILWAUKEE, WIS.

CHARLES FLETCHER MEMORIAL, SWAN POINT CEMETERY, PROVIDENCE, R. I.

GEORGE W. PECK MEMORIAL, LAKE VIEW CEMETERY, CLEVELAND, OHIO

THOMSON MEMORIAL, FOREST HILL CEMETERY, UTICA, N. Y.

THE SARCOPHAGUS OF NAPOLEON

SARCOPHAGUS OF NAPOLEON

On May 5, 1821, occurred the death of Napoleon Bonaparte, a prisoner of England and an exile on the Island of St. Helena. It was his desire to be buried among the people he loved, in France; but his wish was not granted, and he was buried in a secluded spot on the island, the grave being covered by an unmarked slab. There the body remained for many years, until, finally, France made a formal request to be allowed to bring the remains of her illustrious leader to France. This request was finally granted; and so, in 1841, twenty years after Napoleon's death, amid great pomp and splendor, the remains were disinterred and taken to Paris, where they were placed in their final resting place in a tomb under the dome of the Hotel des Invalides.

The tomb is an open circular crypt of polished granite, having a diameter of thirty-six feet and a height of twenty feet. It is decorated with Caryatides, and between these stand groups of banners. On the mosaic pavement in a circle around the sarcophagus appear the names of some of Napoleon's greatest battles.

The body is enclosed in the triple, air-tight casket in which it was buried at St. Helena. This casket is inside of an ebony coffin with the name "Napoleon" in letters of gold across the top. The ebony casket rests in the huge sarcophagus which occupies the center of the tomb.

The sarcophagus is made of red Finland quartzite and rests on two supports, which are on a pedestal of green granite, brought from the Voges Mountains. The only decorations of the sarcophagus are wreath handles, two on each side. The lid is decorated with a large volute at each end. The whole memorial, which cost $30,000, is thirteen feet long, six and one-half feet wide, fourteen and one-half feet high, and weighs about sixty-seven tons. It was designed by M. de Montferrand and was the gift of one of the Russian Czars.

Of this sarcophagus it has been said: "The architect was certainly most successful in expressing dignity and grace by wonderfully beautiful flowing lines."

One of our modern memorials having the Napoleon sarcophagus for its motif deserves mention, viz: the Meyer memorial in Rural Cemetery, Albany. Built of polished granite, and having the same excellent proportions and beautiful lines as the original, it makes a very pleasing as well as stately memorial.

Another sarcophagus, with a different top, but having the Napoleon sarcophagus as a motif, is the Arthur memorial (see chapter on Sculpture), in which an added feature is the figure standing near the head of the sarcophagus and placing on it the palm of victory.

While these two modern examples show excellent style and workmanship, they lack the dignified setting of the original, the great silent crypt with its massive dome; the entrance to the crypt, flanked on each side by a colossal statue, one bearing a globe, the other a sceptre and crown; the two sarcophagi inside of the entrance containing the remains of two of Napoleon's most intimate friends, Duroc and Bertrand, who were "faithful unto the end," Bertrand being the friend who went into exile with Napoleon at St. Helena and accompanied his body to its final resting place in Paris; the great silent relief figures around the crypt symbolizing important Napoleonic victories, and the six groups of banners, sixty in all, trophies of many battles. All of these tend to inspire a feeling of awe as well as add dignity to this beautiful memorial—a memorial which was made possible by the concession of the British Government, in the hope that the last traces of whatever ill feeling and animosity remained between France and England would be buried with Napoleon.

MYERS MEMORIAL, RURAL CEMETERY, ALBANY, N. Y.

MODERN SARCOPHAGI

While we still go back to the work of the ancient classic sculptors for ideas and inspiration, some of our modern designers are not far behind in the beauty and dignity of the memorials produced. Especially is this true of some of our American designers and sculptors. Their work is classical in suggestion, yet full of originality; and a great variety of designs is shown. Their most marked innovations in cemetery work are, the use of large bases or platforms, less ornamentation and an effort to have the memorial in keeping with the character of the one for whom it is to be erected, and a careful consideration of the background it is to have.

Several years ago, a collection of photographs showing American designs of memorials was sent to one of the leading architects of Berlin for his criticism. The report that came back was most flattering.

Among many beautiful sarcophagi which are the work of American designers those that follow will give some idea of the beautiful effects produced when careful attention has been given to proportions and detail. Comments upon them have been made by several noted authorities.

ADIE-ANTHONY MEMORIAL, SWAN POINT CEMETERY, PROVIDENCE, R. I.

LOWELL MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

TEAGLE MEMORIAL, LAKE VIEW CEMETERY, CLEVELAND, OHIO

JACOB EDWARDS MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

PERRY-SETZER MEMORIAL, MOUNTAIN GROVE CEMETERY, BRIDGEPORT, CONN.

HERRICK MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

LAWRENCE MYERS MEMORIAL, FORTY FORT CEMETERY, WILKES-BARRE, PA.

DAVENPORT MEMORIAL, WOODLAWN CEMETERY, BOSTON, MASS.

HARD MEMORIAL, WOODLAWN CEMETERY, NEW YORK

ORLANDO H. ALFORD MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

WOLCOTT MEMORIAL, WOODLAWN CEMETERY, NEW YORK

W. A. O. MILLER MEMORIAL, WOODLAWN CEMETERY, DETROIT, MICH.

WILKENS MEMORIAL, WOODLAWN CEMETERY, NEW YORK

WILLIAM B. CURTIS MEMORIAL, WOODLAWN CEMETERY, NEW YORK

BLACKSTONE MEMORIAL, YANTIC CEMETERY, NORWICH, CONN.

SHEPHERD-KNAPP-DeFOREST MEMORIAL, WOODLAWN CEMETERY, NEW YORK

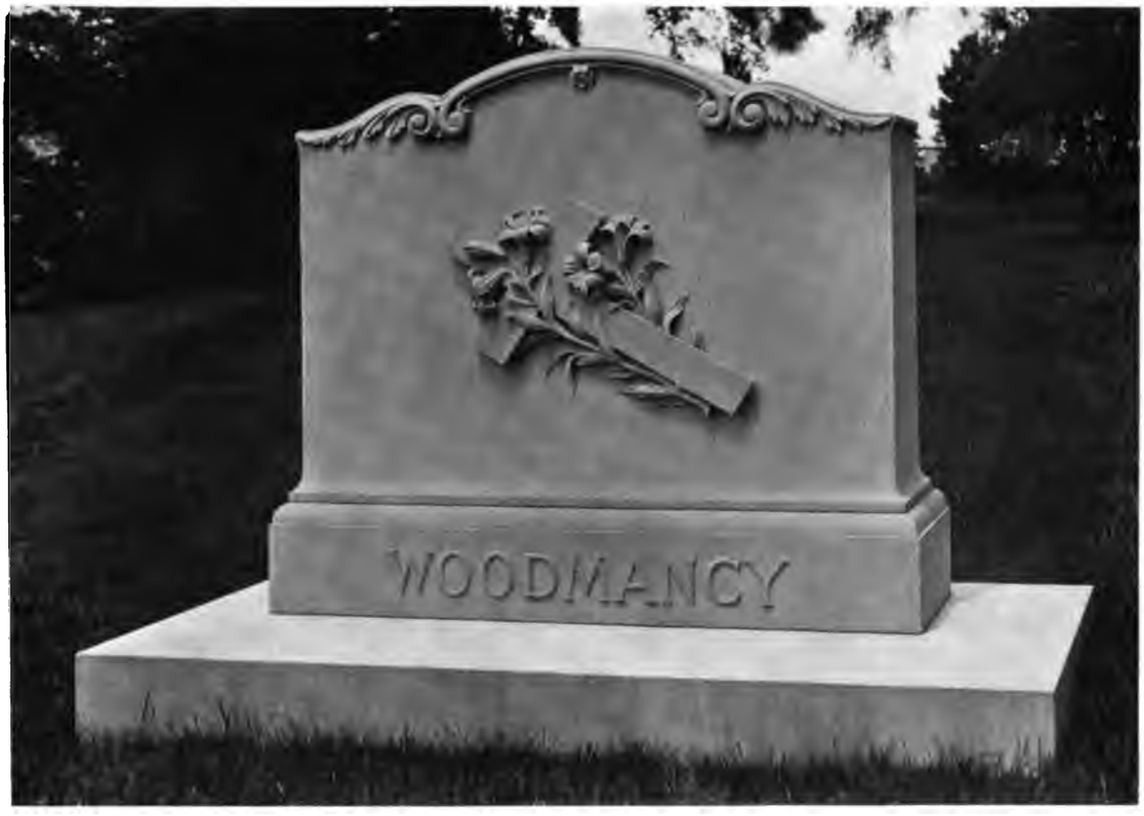
JOHN M. CROUSE MEMORIAL, FOREST HILL CEMETERY, UTICA, N. Y.

THAYER MEMORIAL, SWAN POINT CEMETERY, PROVIDENCE, R. I.

ALBERT YOUNG MEMORIAL, WOODLAWN CEMETERY, NEW YORK

PETERSON MEMORIAL, ROSE HILL CEMETERY, CHICAGO, ILL.

WILLIAM INSCO BUCHANAN MEMORIAL, FOREST LAWN CEMETERY, BUFFALO, N. Y.



WOODMANCY MEMORIAL, NORTH BURYING GROUND, PROVIDENCE, R. I.

LOMB-BAUSCH MEMORIAL, MOUNT HOPE CEMETERY, ROCHESTER, N. Y.

HILLS MEMORIAL, WOODLAWN CEMETERY, NEW YORK

BRADLEY MEMORIAL, WOODLAWN CEMETERY, NEW YORK

COMMENTS ON THE MODERN SARCOPHAGI

Trevor Memorial

The Joseph S. Trevor memorial shows the "winged sun disk" over a break in the cornice that suggests a doorway. This carries out the Egyptian idea of using it above entrances. The plain panels are decorated with Egyptian lilies, the stems of which form mouldings; while a torus or faggot of Papyrus stems in deep relief extends around the die. A slight heightening of the top base makes a place for the name. This is a very impressive style of memorial.

Rice Memorial

Egyptian ornamentation is used very effectively on the Rice memorial, with its cavetto cornice and plain faces. On the cornice, where the Egyptians so often placed it, is the "winged sun disk." The Egyptian block letters are in perfect harmony with the massive dignity of this memorial and its simple ornamentation. Aside from the fact that a rock-faced base is not exactly in harmony with this style of sarcophagus, this is a very beautiful as well as dignified memorial.

Bolton Memorial

The Bolton memorial is one in which Egyptian decorations have been used with most pleasing effect. Panels have been made of the faces of the die by finishing the edges and also the lower edge of the cornice with a heavy cylindrical moulding, on which is seen to advantage the Egyptian square sinkage ornamentation. The top is finished with the Egyptian cornice or Cavetto top. On the panel, papyrus buds and blossoms are incised in low relief. The name in Egyptian block letters is a most harmonious finish to this stately memorial. In one respect this memorial differs from most modern sarcophagi. It has been made to contain the body, the end panel being removable.

Adie-Anthony Memorial

The Adie-Anthony monument is of the Romanesque style, and a very fine example of studied proportions. The ornament of this work is full of religious symbolism. The three crosses stand for the names in the inscription below, to show their belief in eternal life. The "Fruit and Vine" ornament on column, caps, corbels, and in the spandrels, stand for the personality of Jesus Christ. The shells carved in the end arches are symbols of the resurrection. The angels in the spandrels are here used as messengers between God and man. The crowning ornament, the carved passion vine on the cornice mould, is most pleasing, as it stands for the crowning event in the life of our Lord.

Lowell Memorial

The Lowell memorial is very rich in every way and the ornament is especially good in its symbolism — the blazing torches signifying eternal life and the festoons of flowers memory. This probably had for its motif one of the old Roman sarcophagi, with the effigy on top, such as is seen in the initial cut, torches being used in place of the cherubs.

Teagle Memorial

The Teagle sarcophagus has for its motif an old Cathedral tomb to the children of Edward I. in Westminster Abbey. Its Gothic arches and columns, projecting top, and plain, heavy mouldings give it a massive beauty in keeping with its purpose.

Edwards Memorial

The Jacob Edwards memorial is good in outline and moulding. While it is thoroughly Roman, one would know from the lack of carving that it was designed in America. The only criticism would be that possibly the name is too large.

Perry-Setzer Memorial

The Perry-Setzer sarcophagus is a strictly American design of the highest type, showing a fine classic feeling, and with excellent ornament, starting with the intertwined initials, showing that the two families are joined. The palms are the emblem of victory and the wreaths the memory of both families.

Herrick Memorial

The Herrick design, with its elegant outline, moulding, and carving, shows thoroughly the Greek feeling.

Myers Memorial

The Lawrence Myers sarcophagus is a beautiful memorial of the Renaissance type. Its lines are delicate and clear cut; its decorations rich but simple; its proportions perfect. The top is decorated with a modern conception of the Scipio cap, and bearing in the center of the plain panel the Latin words, "Everlasting peace." The beautiful Roman lettering, both here and on the face, is an ornamentation in itself. The columns and pilasters add the finishing touch to the classic dignity of this memorial.

Davenport Memorial

The Davenport memorial undoubtedly has the Royal Sarcophagus for its motif. Built along the same rich yet severe lines, and with even less ornamentation than the original, it depends for its beauty on its delicate mouldings and well-defined lines.

Hard Memorial

The Hard memorial is a beautiful sarcophagus because of its very simplicity. Across the top of the faces of the die are narrow raised panels on which the laurel, symbolic of "glory," is delicately carved in relief. A beautiful torus of leaves ornaments the lower part of the die while the other mouldings are plain. Proportions, lines, and ornamentation are in perfect harmony and give it a classic beauty.

Alford Memorial

The Alford monument exhibits a rare type of sarcophagus design. It is a shining example of what may be accomplished with architectural mouldings, properly executed and proportioned. The egg and dart lends a consistent finish to the torus of conventionalized lotus, and the classic letters of the family name make this all that can be desired in a modest, yet massive memorial.

Wolcott Memorial

Something out of the ordinary is the Wolcott memorial with its delicate bronze ornamentation and lettering, its pleasing lines, and its broad expanse of base. The sarcophagus and upper bases are of white marble. The whole makes an effective background for the headstone with its kneeling figure, symbolic of faith.

At the foot of the grave is a simple marker with a bronze tablet bearing the inscription:

"Warm summer sun shine kindly here,
Warm southern winds blow softly here,
Green sod above lie light, lie light.
Good night, dear heart, good night. Good night."

Miller Memorial

The W. A. O. Miller memorial is a most restful and dignified design of classic lines and fine mouldings. With the palm treated as it is, it gives a Christian touch of Victory over Death.

Wilkens Memorial

The Wilkens memorial is of the Renaissance type; a sarcophagus on which columns and pilasters have been used with pleasing effect. It has an unusual top, the beauty of which has been added to by the delicate bead and reel moulding and the antefix ornaments of honeysuckle design. Resting partly on the bases and partly against the die are the emblems of the victor — the palm and wreath — in this case of bronze. Proportions, lines, and ornamentation combine to make it an unusually pleasing memorial.

Curtis Memorial

In the William B. Curtis memorial is shown a pleasing combination of two kinds of granite. The die, which in this case suggests Greek influence, is of dark polished granite, its only decoration being its wreath and panel of bronze and its rich mouldings. The bases are of light granite. A plain panel without other ornamentation than the inscription would perhaps have been in better keeping with the simplicity of its mouldings, but even as it is, it is a very beautiful memorial.

Blackstone Memorial

The Blackstone sarcophagus is a more ornate memorial than most of those already mentioned. Built of dark polished granite, and of a different form from most sarcophagi, it is rich in its ornamentation of polished fret and foliage mouldings. The acroteria, two on each side, with their honeysuckle decoration, give it a delicate finish. The pilaster-like extensions at the sides help to give the whole memorial an ornate but dignified appearance.

Shepherd-Knapp-DeForest Memorial

The Shepherd-Knapp-DeForest sarcophagus shows how attractive a memorial can be made by using plain, slightly-raised panels and lettering for ornamentation. The lettering in this case is in most pleasing harmony with the whole design. Good proportions, delicate lines, and simplicity of ornamentation combine in making this memorial a most beautiful one.

Crouse Memorial

The John M. Crouse memorial is one that undoubtedly had for its motif one of the old Roman sarcophagi having an effigy of a body on top; the die being raised, as it is, by claw supports, on a series of bases. The sarcophagus is especially pleasing in its lines as well as in its plain but beautiful ornamentation, and the acanthus leaves on the edges together with the huge claw supports give it a very massive appearance. The bases are beautiful, with their well-defined lines, massive proportions and clear-cut mouldings; while the dainty wreath decoration adds just the finishing touch to their beauty.

Thayer Memorial

The Thayer monument is an extremely modern type of memorial. Its lines are pleasing and the carving, although of a conventional nature, shows conscientious study. A classic incised letter would have been better; but, evidently, the designer had to adhere to the taste of his customer in this particular.

Young Memorial

The die of the Albert Young memorial represents an American design. It has concave faces and is capped with a concave roll ending in two volutes. Between these is carved in relief a wreath and palms. At the top of the panel is a bead and reel moulding, the bead being much longer than the reel. An unusual treatment of the four edges of the die is shown, decorated, as they are, with a leaf of many fronds, the vein of the leaf forming the edge of the die. The name panel projecting at the top, from the face of the die, is capped by overhanging mouldings and framed in at the sides by a leaf and volute ornament. This beautiful memorial is especially pleasing because of its originality.

Peterson Memorial

The Peterson design is a fine example of the ancient idea of a sarcophagus. The ornamentation is a fifteenth century adaptation of the Egyptian Lotus or Water Lily form.

Buchanan Memorial

The Buchanan sarcophagus is a fine example of the modern treatment of an ancient form. The mouldings and general proportions are good; the carved panels with the Greek crosses surrounded by halos of palm and acanthus, being especially refined, give it that dignity which should always be in the mind of the designer of monuments.

Woodmancy Memorial

The Woodmancy sarcophagus is of a design much above the majority in its chaste outline and rich ornament. The cross and intertwined Easter lilies being one of the finest emblems of death and the resurrection. If the top had been finished with plain bead and fillet mould it would have added dignity, for with the present carving it detracts from the ornament at the center of the die.

Lomb-Bausch Memorial

The Lomb-Bausch memorial is one in which the die proper is within a temple-like structure of Doric columns and entablature which rests on a foundation of several bases. Rich in its ornamentation of plain panels and mouldings, and with the columns to give it a classic touch, it makes a refined and pleasing memorial.

Hills Memorial

The Hills design is modern in outline and ornament, the ornament being most pleasing — and having the same significance as the ancient usage of the grape vine, which was that quotation from the New Testament, "I am the Vine."

Bradley Memorial

The Bradley sarcophagus shows still another style of memorial known as the "rock faced." This is a very pleasing style for those who do not care for an ornate memorial, for even in a stone of this kind the lines can be made very graceful. The first and foremost impression of this sarcophagus is rugged stability.

THE EXEDRA IN MEMORIAL DESIGN

BY

JOHN FRANCIS STANLEY, MONUMENT ARCHITECT

NEW YORK

THE EXEDRA IN MEMORIAL DESIGN

EMPERORS' AVENUE OF VICTORY, BERLIN

THE architectural activities of the Greeks, although largely occupied in temple and tomb construction, also embraced the building of public structures, an important class of which was the stoa. This was a colonnade, and in simple form was walled on one side and roofed so as to provide shelter.

Colonnades were erected at times to enclose sacred places, and this, it seems, was the origin of the temple in its perfected or columnated form. As independent buildings located in public squares and roadways, or as identified with gymnasia and other buildings, as enclosures or open halls, they were frequent and of great importance in the life of the people.

Featured at intervals in these colonnades were recesses provided with an arrangement of seats. These alcoves, of varying size and form, although usually semicircular or rectangular in plan, were termed "exedræ."

When the stoa was of great size, in its use as a gymnasium enclosure, or as a definition of a public square, the exedra would be of proportionate size, with the seats arranged in tiers so that a number of people might have accommodation. This was frequently necessary, for exedræ were freely used as educational centers. They were frequented by philosophers and teachers, around whom students would gather in the conveniently placed seats. In the gymnasia, athletes, during the intervals of their games, would seek the seclusion and restfulness of these alcoves.

In private dwellings certain rooms were called exedræ—such an apartment, the audience chamber, being provided for the entertainment of guests. This apartment opened into a court, the central feature of the house. Seats in these rooms were placed along the walls. As a rule, the larger dwelling enclosures included a garden so planned that the exedra commanded its view.

Such planning, both in public and private buildings, was evidently pleasing to the Romans, for they adopted it with very little modification. By this time, the exedra had been established as an independent structure in public places and for private use in gardens and burial places.

Later, niches in churches, particularly sedilia and apses, were known as exedræ. This term also indicated the bishop's throne, and, finally, its meaning must have been almost obscured, for we find it applied to chapels, baptistries, and other small buildings opening into the church, or contained within the churchyard enclosure.

It is evident that even in its Greek use the exedra was not of a fixed form—at least, no more so than was necessary to comply with several conditions. It was required to be of somewhat open construction; also of a plan and seating arrangement to group a number of people in a manner convenient for conversational purposes. Such structures, while designed for the convenience of the living, suggested also a means of fulfilling a duty to the dead; and this was no unimportant matter to the Greek mind.

That we may have a better appreciation of the more typical forms of classical grave monuments, it is necessary to know something of their burial customs and rites. Disposal of the dead by the Greeks was either by burial, the most ancient practice of earth, or by incineration, which was practiced by those who considered fire the first principle of all things. The idea was to return the body to its natural elements. Each of these methods brought about definite monument forms.

At first, a mound of earth was raised over the grave, and so from the Greek "τυμβος," meaning mound, the word tomb is derived. Later, a ledge or retaining wall defined and preserved the mound-form, until, with the desire for a more lasting mark, came the stone structure—the monument.

As the Greeks believed in the doctrine of immortality, they reverenced the dead, paying great respect to their graves and tombstones. Proper burial being considered necessary for the welfare of the dead, neglect of this, or any interference with tombs, was regarded as a serious crime. Not only epitaphs, but forms and decorative features of gravestones gave expression to the Greek belief in a future life; but the first expression of this belief was the offerings to the dead placed in the burial spot or sometimes on the mound. That this idea of life beyond the grave was decidedly vague is evidenced by the nature of these offerings, which took the form of food and wine.

The tomb was regarded as the home of the dead, and there was a feeling that all which had benefited the living might in the same manner benefit the dead. For this reason, burial feasts were held, not only at the time of burial but at stated intervals thereafter. When the offering was of wine, as was often the case, the ceremony took the form of a libation; or, again, the wine vessel was simply placed on the mound. This latter practice accounts for a type of memorial which we may properly call a table, since its intent was to provide a proper and secure support for the offering. This type is sometimes confused with the sarcophagus, from its somewhat similar form.

Another illustration of a monument type

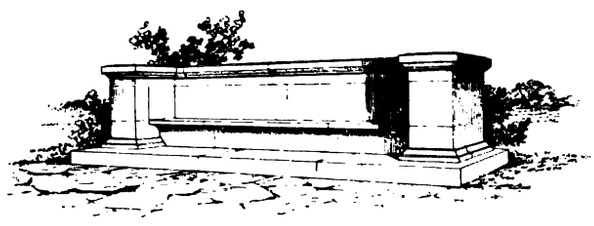
origin is the jug or vase, the association of which with the above-mentioned rite suggested its adoption in the more permanent material of marble or stone. It was made solid, thus becoming symbolical. Of interest in connection with such customs is the later custom of adorning the tomb with flowers. It may be that the practice of food offerings suggested this idea, for the early use of floral offerings had less of a decorative intent than a sacrifice; then, as now, the purpose being to show respect to those who had passed on.

The use of the urn in memorial art came with the practice of incineration; and although with the Christian era burning of the dead gave way to the more natural practice of interment, the urn was again, after a time, brought into use; not, however, in a symbolical sense, but because of its peculiar beauty of form, which is especially adapted for a decorative feature in monumental compositions.

Of more importance than the above are the architectural forms of sepulchral monuments and tombs. These, too, were in accord with the Greek thought of a home for the dead. The temple itself was simply an ideal dwelling, the home of the god, beautified as its importance demanded. This form was adopted for the larger tombs. Sarcophagi of the more elaborate sort also assumed temple form, and then came the expression of symbolism in architectural forms. Acting on the principle that a part signified the whole, the more important parts of the temple were adopted for grave marking. The altar of the temple, the door, the columned portico, and other features all illustrate this idea; but the gable, to which was given a particularly sacred character, brought into use a class of memorials which was especially favored. This was the shrine-like type of stele, capped with a gable, and, as a rule, bearing relief figures on its tablet surface. Many of the earlier and more slender steles also bore the pedimental top.

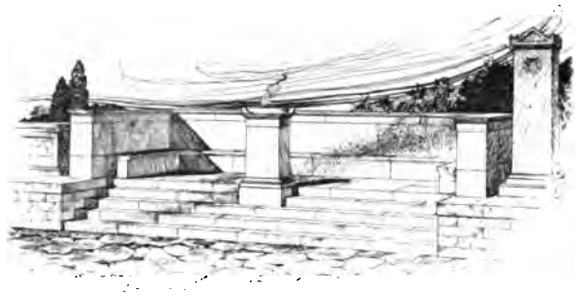
Another mortuary custom which influenced the monument building of the Greeks was the highway burial; that is, the use of land adjacent to the main roads which led from the city gates for burial purposes. There were two reasons for this highway burial. The law, with certain exceptions, forbade interment within the city limits; and the people desired public honor for the dead. Their monuments thus placed would attract the notice of all who entered or left the city. Such proximity of burial places to the city possessed the advantage to the mourners of accessibility, both for interment and for worship of the dead.

Frequent burial feasts, occurring as they did at the grave, made it necessary that whatever might be provided for personal comfort should be of permanent character. This would best be accomplished by an incorporation of such features in the composition of the memorial design itself. The exedra had been given an independent construction, especially in its public use. Readily adaptable as it was to expression in stone, its commodious arrangement of seats well suited this mortuary purpose; and while its origin had preceded this use, a more constant form resulted and became a distinctive type of funereal design. In this more simple composition the



structure, in general, embraced a stepped platform on which rested the bench, either semicircular or square in plan. Thus the bench itself, the important feature of the structure, might easily, and very often did, comprise the whole design, which was then spoken of as a sepulchral bench (see page 97). In this connection, it is interesting to note that the word exedra means "out of a seat."

There was an advantage offered in the rectangular exedra. It was suited to define the outline of the more moderate-sized burial plots. Its ledge-like seat-back would then become a boundary wall, enclosing the space, and affording a degree of privacy quite in keeping with the character of the place. The Romans particularly favored such enclosures, in which they sometimes included a table with seats on three sides. This arrangement they called a "triclinium," from its similarity to their dining-room appointment. When the table was round, the couches were in crescent form.



The rectangular style favored, too, an architectural expression which was effected in a simple way by giving the wall a dado finish, the base and cornice molds of which might be enriched at will. These wall extensions, terminating, as was usual, at the front corners, would become pilaster-like in appearance and similar to the antæ of temple structures.

Still another reason for the favor of the rectangular style of exedra is explained by its immediate relation to burials. When performing the combined service of memorial and plot enclosure, its substructure became a veritable tomb. The necessary foundation walls would then serve as a protection for such interments as were made within this space. Rude sarcophagi hewn from solid blocks were used as coffins; and, as at present, distinction was given the burial of the more important bodies by their positions in the enclosures.

Of the more interesting sepulchral exedræ were some of a curving plan, either semi-elliptical, or, more often, semicircular. Here the continuity of line, in its pleasing curvature, was quite in harmony with the softened contours which characterized the profile of the classic seat. The effectiveness of this scheme of design was heightened when the ledge, or back of the bench, was of a piece with the seat block itself, for in such cases the connection of the surfaces was concave, causing a most pleasing play of light and shade. As the segment reached its terminus at either side a satisfactory finish was given by the use of an arm, to which was applied simple decorative carving. The horizontal dimension necessary to accomplish the purpose of such a structure, its contrasting moderate elevations, and the simple ground plan, were all conducive to an extreme simplicity, expressing, in its entirety, the dignity which is so appropriate for the monumental purpose.

That there were more ambitious examples of this style, which were not confined to an ornamental elaboration of the simple form, is indicated in the remains of

ancient structures, which are not only numerous but of fascinating interest in their diversity of treatment. Columnated structures, suggesting the pergola, shrine-like niches (see illustration below) and portico effects, comprised the more architectural compositions, thus in a way going back to the original form of the exedra.

A recurrent form was the typical altar (see page 98), which in its square shape was employed as a central motif—a bench abutting the altar block. A similar construction offered choice setting for statuary, and here the altar was replaced by the statue pedestal.

Apparently, the most frequent combination of monumental exedra was with sarcophagi. Here the important burial was given the wished-for prominence, the platform of the exedra providing a substantial base. A more imposing result came with the elevation of the sarcophagus on a pedestal formed by an extension of the exedra ledge. As this extension was made at the rear, there was no interference with the seat itself, and, accordingly, a most fitting simplicity was preserved. The sarcophagi were characterized by the temple form, with a gable and acroteria; the chest, garland carved, and moulded to a base and cornice.

Exedræ were also featured in the construction of the larger overground tomb—the mausoleum. Here the illustrations are also varied, but all treated in that masterly way so characteristic of Greek architecture. One such tomb, the site of which required a pedestal of moderate elevation, cleverly incorporated the exedra in its front podium wall. A platform of this wall breadth contained the seat and its appurtenances, which consisted of a central altar and terminal posts, all of which abutted the podium. The posts and altar were of greater depth and height than the seats, and so defined them; while the topmost course of the wall, with its slight forward projection, completed in a simple manner a bench effect. At the side, steps led from the exedra level to the main platform of the tomb, which was of the usual temple form.

Another ancient tomb featured the exedra as an immediate portal accessory. An extensive stepped platform, of full building width, was brought forward the required distance in rectangular plan.

In the building of these tombs some desired a greater degree of privacy for their funeral rites, and this they effected by the distribution of seats in the tomb itself. A flat ledge of proper seat height was projected against the side and rear walls, this construction serving as a pedestal for the sarcophagi, which were placed close to the wall lines. The excess of the flat ledge, having been established at the required depth, provided the seats; to which proper expression was given, in the sectional contour of their elevation. Tombs of this kind were scarce; perhaps, because they were, as a rule, hero-chapels for those who had won special gratitude for their services to the nation; and none but the most worthy were the recipients of such honors. There must have been, however, a tendency to considerable magnificence in private tomb building, for laws were instituted limiting

their extent, both in size and workmanship. No such obstacle affected Roman mortuary building. Highway burial was continued—also a general similarity in tomb forms, including the sepulchral bench or exedra; but a greater love of display on the part of the more wealthy class impelled a magnificence in such building which could not always be confined to the limits imposed by the accessible burial space on the highway. Then came the practice of garden burial.

A large area of ground in the vicinity of the villa was set aside for this purpose. The limits of such areas were carefully defined, for they were fully protected by law. In order that the extent of the area might be obvious, its diagram and dimensions were cut in a block of stone which was set up near the entrance. The plot was divided into two sections, the rear being reserved for a garden and the tomb occupying the front section. Such tombs were large, containing several stories, and sumptuous in their appointments. The lower chamber was reserved for sarcophagi; the upper, for the observance of the funeral banquets. For this reason the upper apartment contained the exedra. Defining the tomb-section of the area from its garden was a colonnade, probably in the character of a pergola. This also included an exedra scheme of design.

From descriptions of these areas we learn that the tomb-plot was sometimes entirely enclosed by colonnades, in this respect following the ancient practice of the Greeks. The extent of such structures would naturally suggest a number of exedræ, and they were, no doubt, included in the scheme. The importance with which these tombs were regarded is shown by the fact that caretakers were constantly employed for the sole purpose of keeping them in proper condition. The garden section of the area accommodated the living quarters of the caretakers as well as other necessary buildings. The garden not only formed a beautiful setting for the tomb but provided the floral offerings which were constantly used to decorate it.

Another form of garden burial took place in the immediate garden of the villa, where the tomb was of a more usual arrangement, with exedræ, of simple form, disposed about the grounds, but in proximity to the tomb. Here the natural beauty and privacy of the place would appeal to the contemplative mood of the mourner. Owing to this more intimate relation with the burial place, both in its public and private location, general interest in the plot arrangements was keen, and was particularly directed to the monuments. With these favorable conditions came their artistic development and its encouraging appreciation.

There are many existing fragments of antiquity which offer suggestions for other pleasing compositions. Classic designs, such as the sun dial, tripod, candelabrum, etc., at once come to mind for accessorial use. The architectural styles, in their orders of Doric, Ionic, and Corinthian, will naturally provide proper material; and the diversity of treatment to which the exedra is amenable will, when expressed judiciously in the fresh thought of the designer, possess a degree of originality, the distinctiveness of which will appeal to the eye of the most critical.

There is a charm and sense of fitness in the exedra which properly qualifies it for a commemorative purpose, and the fact that it is coming into more general use indicates an advance in this field of endeavor. This appreciation of the exedra

comes with a knowledge of its possibilities of intimate relationship to interments. It is shrine-like in effect. Its structure may contain the graves, or, by position with outspreading arms, protect and define them, while its inscribed surfaces may readily correspond in position so as to designate them. There is, then, a peculiar advantage in the use of the exedra—one which should commend itself to our notice in general monument designing—the more permanent marking of the individual grave.

In modern design the exedra has hitherto been largely employed in important public memorials. The large dimensions called for in such structures are well embraced in this scheme of design, which is best expressed in its identification with the more attractive environments of the modern park landscape; but the chief reason for its adoption is its scope for an effective disposition of the sculptor's art.

The future of the exedra as a memorial is apparently assured. Its best development will come through the judicious assistance of the sculptor, for in this way may be given full expression to memorial art.

The photographs which follow have been selected with a view to presenting an interesting variety of suggestions for development. Other artistic examples may be seen in many of our leading cities, and an occasional one in the better cemeteries. There are several notable illustrations in New York—the Hunt exedra in Central Park at Fifth Avenue, and the Farragut Memorial in Madison Square Park (see page 110). The most striking expression of this class of memorials is shown in the Emperors' "Avenue of Victory" at Berlin (see page 108).

JOHN DAVISON FLOWER MEMORIAL, SLEEPY HOLLOW CEMETERY, TARRYTOWN, N. Y.

THE MELVIN MEMORIAL, SLEEPY HOLLOW CEMETERY, CONCORD, MASS.

KAUFFMANN MEMORIAL, ROCK CREEK CEMETERY, WASHINGTON, D. C.

CURRY MEMORIAL, HOLLYWOOD CEMETERY, RICHMOND, VA.

DRAKE MEMORIAL, WOODLAWN CEMETERY, TITUSVILLE, PA.

ACHELIS MEMORIAL, KENSICO CEMETERY, NEW YORK

JOHN NICHOLAS BROWN MEMORIAL, NORTH BURYING GROUND, PROVIDENCE, R. I.

FISCHER MEMORIAL, WOODLAWN CEMETERY, NEW YORK

THE JOHN REECE MEMORIAL, FOREST HILLS CEMETERY, BOSTON, MASS.

N. A. WILLIAMS MEMORIAL, WOODLAWN CEMETERY, NEW YORK

BENJAMIN HARRISON MEMORIAL, UNIVERSITY PARK, INDIANAPOLIS, IND.

LOUIS N. REIBOLD MEMORIAL, OAKWOOD CEMETERY, DAYTON, OHIO

WILLIAM THE GREAT MEMORIAL, EMPERORS' AVENUE OF VICTORY, BERLIN

KAISER FREDERICK MEMORIAL, BERLIN

THE MUNSON MEMORIAL, EAST CEMETERY, LITCHFIELD, CONN.

LOWENGARD MEMORIAL, WOODLAWN CEMETERY, NEW YORK

RICHARD MORRIS HUNT MEMORIAL, FIFTH AVENUE, NEW YORK

ADMIRAL DAVID GLASGOW FARRAGUT MEMORIAL, MADISON SQUARE PARK, NEW YORK

COMMENTS ON MODERN EXEDRÆ

Flower Memorial

This memorial is a rare interpretation of the near-perfection which the ancient Greeks achieved in their use of Doric architecture.

Dignity and repose characterize the expression of this style which for such reasons is in perfect accord with the solemn purpose of a sepulchral monument. As an example of the exedra monument this work has a special interest — the thought as expressed in the architecture is completed with the symbolism of the bench. Altogether in sympathy with its place in this "Garden of Sleep," this tomb is an illustration of funeral art in its best form.

Melvin Memorial

This exedra in its simplicity of form and nicety of proportion is a beautiful place for the art of the sculptor whose thought, assuming visible form as a figure, partly emerged from the depths of the tablet stone, represents Victory mourning her sacrifice. Seemingly suggested by the ancient arrangement of the exedra tomb-entrance, the structure is apparently a cenotaph memorial to three soldiers — brothers who lost their lives in the Civil War.

The slabs of slate, set into the platform of the monument, suggest the appropriateness and security of burial within the foundation walls.

This form of tombal monument suggests a relief from the mediocrity of ordinary mausoleum design.

Kauffmann Memorial

The beautiful simplicity of this memorial is pleasingly emphasized by the sculptor's bronze. The symbolic urn is unadorned ,so that even in its position of prominence there is no conflict with the interest of the figure which represents the mourner come with ivy and fillet to garland the tomb. The panel reliefs above the seat culminate in a funereal scene showing a symbolic Harpy on the bier. The feeling of repose which this monument reflects is strongly characteristic of the funerary art of the Greeks.

Curry Memorial

As an example of the sepulchral bench this memorial is an expression of the Greek idea. Developed in classic style of apparently massive construction and definite in its intimacy of relation to the plot interments, there is presented here a note of encouragement for the essentials of memorial design. In the foreground of the illustration is shown a massive recumbent slab, a protection for the present graves and bearing a heavy bronze inscription, which may be read from the bench; for which purpose the slab-top has been pitched somewhat in that direction.

Drake Memorial

This collaborative design is an excellent expression of harmony in the association of the arts of sculpture and architecture.

In its receptive niche the bronze driller symbolizes labor's activity in the oil industry with which the one commemorated was identified as a pioneer.

Architecturally a reflection of the Ionic style, the structure assumes the form of an exedra monument in a most satisfying interpretation. The balance of the central scheme is attained by the advance in outward sweeps of side extensions which contain the exedra. The pillar terminations of bench walls bear the chiseled reliefs of memory and death. That the interest may be centered on the bronze, these reliefs are chiseled in the stone. Pilaster divisions of the extensions provide the epitaphian panels, which are pleasingly emphasized by the defining perforations of the well-known classic lattice pattern. The harmony of this work in relation to its site emphasizes another important principle in memorial designs.

Achelis Memorial

The modern treatment of this architectural monument gives it that touch of individuality which makes for a satisfying result. The practical nature of the design shows, too, that it has been studied with regard to its material — an important feature in monument design. The dominating central monument and corresponding restraint in the use of the bench illustrates still another scheme of exedra design. Similar ideas meet the approval of many who with an appreciation of exedra composition object to the prominence of its feature, the seat.

Brown Memorial

Here is presented an indication of a development of the exedra for an obviously Christian purpose. It is a most fitting arrangement, this use of the exedra, reminiscent as it is of the practice in the early centuries of building small exedra-chapels in the churchyard enclosure. It suggests also the apse of the primitive church with its surrounding bench where the clergy grouped about the altar; and here, too, is a symbolic message, an invitation to rest under the protecting arms of the cross.

Fischer Memorial

This memorial is an indication of the general tendency in modern designing of exedræ — it is a type distinguished from the sepulchral bench and may properly be termed a memorial exedra monument. This scheme is especially satisfying when distinctively produced in classic style as illustrated in this tomb, whose spaciousness of plan in simple sweep of line makes for a decidedly impressive effect. The approach to this tomb is attractive, yet suggests a feeling of privacy in its clever disposition of the grave-slabs. This effect, somewhat emphasized by the use of candelabra, gives the tomb a shrine-like aspect.

Reece Memorial

The association of a statue with the exedra recalls a phase of Roman thought in funerary design. Not alone in general arrangement but in its avenue location this work is strikingly suggestive of an ancient "Street of Tombs." The importance which the tomb assumes gives it a somewhat public character, an effect which it is evident sentiment frequently demands.

With the central grass plot comes a pleasing example of a bench and also a burial spot having a desirable privacy as well as the protection of the foundation walls.

Williams Memorial

The rectangular form of exedra offers facility for architectural expression and is quite in accord with the classic practice. There is, too, a simplicity of construction involved which is essential to the permanence of the structure and, therefore, well suited for memorial purposes.

The ancient Choragic style of monument is suggested by the tripod, which in present-day designing is much used as a decorative finial. Bronze permits a graceful rendition of this feature and adds a touch of contrasting color and, therefore, interest to the design.

Harrison Memorial

The Roman idea of memorial honors for public service is reflected in the general composition and details of this impressive monument.

The extensive sweeping exedra gives the effect of the public audience chamber, this suggestion being in harmony with the attitude of the figure in its position of address, standing before the flag-draped executive chair. The oak-carved pedestal crested with an eagle in relief records the inscription which is flanked by the forces of authority. The bench arms show a favorite classic treatment—the winged lion paw.

Reibold Memorial

Garden-burial, as practiced by the ancients, favored an elaboration of funerary architectural forms which included the use of the pergola. In this memorial, which presents a thought of the pergola in a modest way, is also suggested the idea of the exedra. The canopied form, with its graceful Corinthian columns, is a relief from the massy block forms of the average type.

Hunt Memorial

The attractiveness of the exedra-form in its use as a public monument is seldom realized to the degree shown in this illustration of the Hunt memorial.

Architecturally, this monument is an expression of the Ionic style as used in the Grecian period. It is characterized by an effective scheme of composition and setting, and is a choice example of architectural design, in that it fully meets the essential requirements of utility and beauty.

Löwengard Memorial

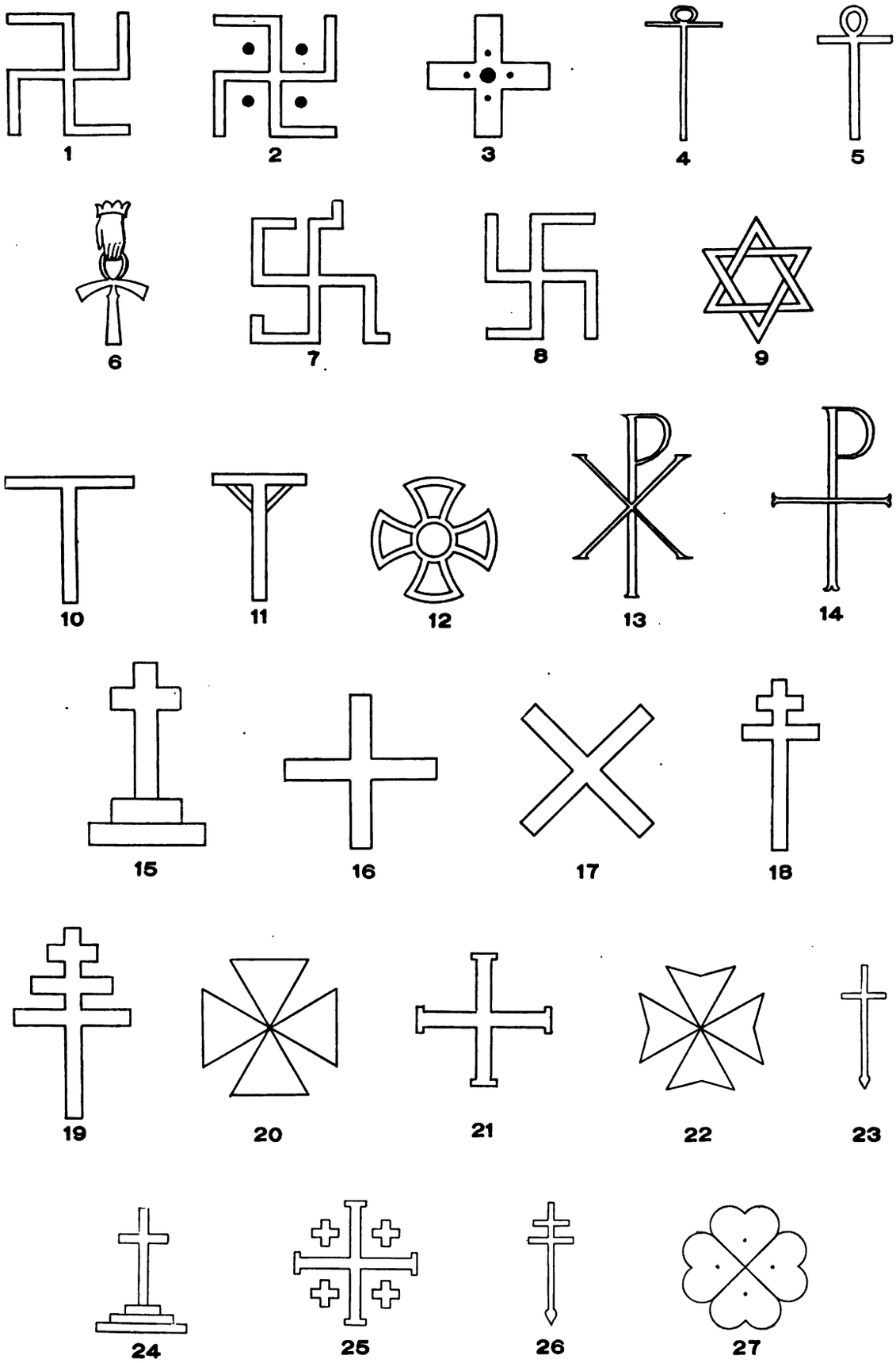
The Löwengard exedra has for its motif the front of an old Egyptian temple, with its sloping walls and cavetto cornice. The bronze doors, with their sunken-panel effect, are decorated with a conventional lotus blossom extending the length of the door. Lotus buds serve as handles. The door covers a receptacle for cinerary urns. On each side of the door is the seat that gives this form of memorial its name. The restful simplicity of the whole design, together with its excellent proportions and well-defined lines, make it a very dignified and graceful memorial.

THE CROSS

BY

L. A. WHITEHOUSE, MORTUARY ARCHITECT

BOSTON, MASS.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THE CROSS

ST. MARTIN'S CROSS, IONA, SCOTLAND

SINCE the end of the fifth century A. D. the cross has been a sacred symbol, standing for Christ's redemption of fallen humanity; but in India, Persia, Assyria, Thibet, China, Japan, Egypt, Central Africa, and the western continents—in fact, throughout the whole world—ancient crosses of the same or of similar form have been found, showing that the cross existed as a pagan emblem, hundreds and even thousands of years before Christ.

The three forms of the cross from which it is probable that all the others were derived are—the Tau cross (Fig. 10), so called because its shape is that of the Greek letter "Tau" (T); St. Andrew's cross (Fig. 17); and the Latin cross (Fig. 15 without a base). The Tau cross (Fig. 10), while known in India, was particularly common in Egypt; and so it is sometimes spoken of as the "Cross of Egypt." The Egyptians marked their gods with the Tau cross, the symbol of "life." Figures of the priests of their god Horus have been found, their vestments decorated with this cross. Some of these date back to 1100 B. C. Sometimes the Egyptians attached a circle (the emblem of "eternity") to the top of the Tau cross (Figs. 4 and 5), making the cross symbolic of a future life. Fig. 6 shows this cross as it often appears in sepulchral decorations, suspended from the hand of Horus. This same cross has been found in Phœnicia and among the people of India, all of whose gods held a cross in one hand.

The Greeks made a peculiar use of the Tau cross. When a man had been tried and condemned to death they recorded it on their judicial tablets with the Greek letter "Theta," the first letter of the Greek word for "death"; but if he had been acquitted, it was recorded with a Tau cross, the symbol of "life." Tau crosses have been found both in Arabia and Mesopotamia.

The St. Andrew's cross (Fig. 17) and the Greek cross (Fig. 16) are practically the same thing:—crosses with four equal arms at right angles to each other, but the crosses in different positions. Fig. 12 shows a form of the Greek cross worn as a pendent by an Assyrian king, in worship of his god, over 800 years before Christ. During recent excavations in Athens many similar forms of beautifully executed crosses have been found.

A most interesting form of the Greek cross is the so-called "Swastika" or "Fylfot" cross (Fig. 8). One form of this, called "Arani" (Fig. 1), was reverenced by some

of the early Aryan nations. This cross was really a combination of the two pieces of wood with which they kindled "fire," the god they worshiped. Sometimes they used this same cross with sparks added (Fig. 2), when they called it "Agni."

The Trojan cross (Fig. 3) has frequently been found in excavations of ancient Ilium, in connection with "Arani" and "Agni" crosses.

The Mongolians are said to have drawn crosses similiar to that in Fig. 1, but with shorter arms. This they placed, as a good omen, on the breast of their dead.

WEST SIDE, RUSKIN CROSS

The real Swastika cross, the symbol of "good luck," was reverenced in Egypt and India, as well as in Japan and Thibet. It has been found on Greek pottery dating back to 700 B. C. It is used by witches in Iceland even at the present time.

All of the prehistoric peoples seem to have been familiar with the Swastika. Beelzebub (mentioned in the Bible) was the god "Tammuz" of Babylon (referred to as "the hammer" in Jeremiah 50:23). The Tyrians worshiped him by one form of Swastika (Fig. 7), which, curiously, in Scandinavian mythology, is the sign of Thor, god of thunder; and is called Thor's hammer.

The Hindoos particularly reverenced the Swastika. The greater part of their inscriptions, engraved on the walls of ancient caverns, are preceded or followed by this sacred mark, which has also been found in China. In both India and China it was considered an omen of "good luck."

Certain forms of the Latin cross (Fig. 15 without bases) were common in Egypt. One of these forms had a heart at the end of the base (Fig. 23), and was used on the fronts of houses, as a symbol that only good people resided there. This cross sometimes had two cross bars (Fig. 26).

The Druids, who adored the tree as a symbol of their god, generally selected a stately oak, which they cut and trimmed, leaving two large branches on opposite sides. Thus they formed a huge cross.

SOUTH SIDE, RUSKIN CROSS

A cross very different from any mentioned so far is shown in Fig. 9. It really consists of two triangles intertwined, such as we find used for a decoration on modern memorials. The upright triangle represents "Siva," the attributes of whom are purity, truth, justice. The other triangle is his consort "Sati."

Passing from the Old World to the New, we find the monuments and remains of prehistoric races plentifully inscribed with the symbol of the cross. The Spaniards, who conquered New Spain in the name of the cross, were astonished to find the cross an object of worship in the temples of this hitherto unknown continent. They found Tau crosses of metal; also Maltese, Grecian, and Latin forms, some of which were distinctly of Buddhist origin. Among many of these old crosses that can be seen in the National Museum of Mexico is a cross, "the

tree of the sun," carved from basaltic rock. Its horizontal arms terminate with the heads of serpents. This cross was symbolic of the cyclical periods of time.

In one place in Mexico there stands an old rock altar, probably used for human sacrifice. The rock is hollowed out in the center and surrounded by a number of concentric circles of shields, outside of which is a circle of what are probably crosses. Each cross is made up of four heart-shaped arms (Fig. 27) with a spot on each. It is probable that the parts of the cross were the symbols for human hearts and the spots represented drops of blood; the whole cross being symbolic of human sacrifice.

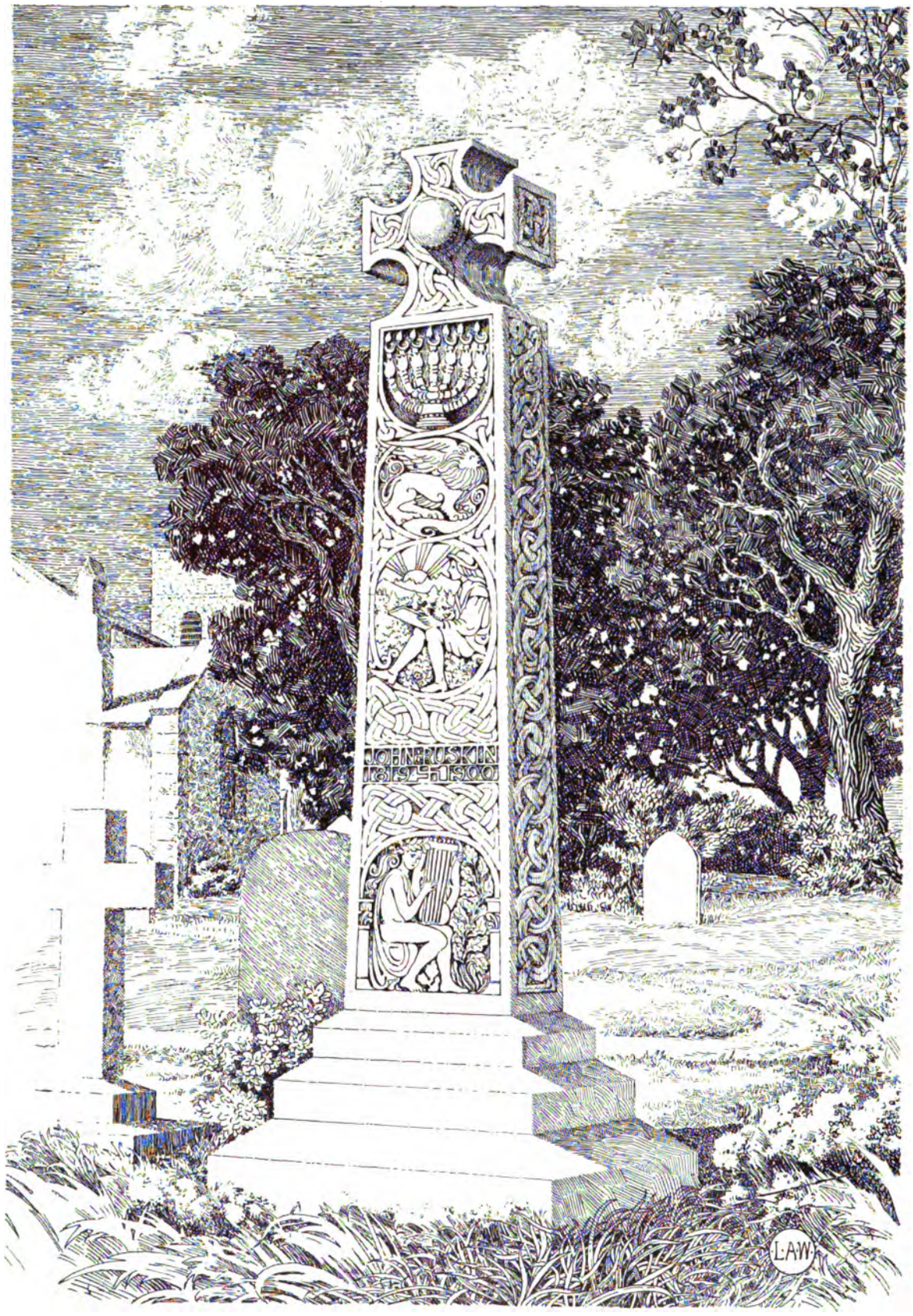
The cross as an instrument of capital punishment was used as far back as the time of Abraham, and was known as a gibbet to Persians, Egyptians, Africans, Macedonians, Greeks, and Romans. It was also used for punishment by the Mexicans. The simplest form, called "stauros," was just a sharp, upright stake on which the person was thrust, or riveted hand and foot. Other more elaborate forms were also used. Fig. 11 represents the gallows on which Haman was hung.

The earliest so-called "crosses" of Christians appeared during the rule of Constantine, when, after his vision of a cross in the heavens with the inscription meaning "in this sign, conquer," he added the "Chrisma" (Fig. 13) to his imperial banner. This style of cross had a different origin from the other Christian forms, which came later, and were reverenced because of Christ's death on a cross.

The Chrisma is a combination of two Greek letters: "chi" (X), corresponding to our English "ch," and "Rho" (P), corresponding to our "R." The whole symbol, then, is made up of the first three letters of the word "Christ" and the symbol meant "Christ." (We find a survival of this idea in our use of "Xmas" for "Christmas.") The early Christians were a little afraid to come out openly with a new symbol among so many pagans, and so they adopted the Chrisma, which to them meant "Christ"; but which, to the uninitiated, appeared to be the pagan cross with an ornamentation. A later form of the Chrisma is shown in Fig. 14. In dedicating anything to Christ the forms shown in Figs. 13 or 14 were used.

Among the many later forms of Christian crosses are: The Passion or Latin cross (Fig. 15 without bases); the cross of Calvary (Fig. 24), whose three bases represented the three virtues—faith, hope, charity, and also the "Trinity"; the cross of St. Andrew and St. Patrick, on which Scotland's patron saint suffered martyrdom; the Greek cross (Fig. 16); the Patriarchal or Cross Lorraine (Fig. 18), symbolic of redemption for both Jews and Gentiles; the Papal cross (Fig. 19); the Cross Potent (Fig. 21), the emblem of one who trusts in the power of the cross; the Maltese cross (Fig. 22), its eight points symbolic of the eight beatitudes; and the cross of Jerusalem (Fig. 25), the five crosses symbolic of the five wounds of our Lord; the Cross Pattee (Fig. 20), which was the badge of any Christian soldier who defended the weak.

Having thus shown that the cross in its different forms has existed as a religious symbol for all time, we may proceed to its more advanced and progressive state as a memorial. We shall attempt to trace its commendable features in the memorials of the present.



RUSKIN CROSS

The Ruskin cross, an Anglican cross without a nimbus, is a memorial that is particularly interesting because of the story it tells of Ruskin's life.

On the front of the cross, facing the east, are his name and the years of his birth and death, the dates separated by a symbol of the resurrection, a Swastika. This side tells of his early life. Down at the bottom, under an arch, is a young singer with his lyre and laurels, just above which is an interlace ornamentation through which his name and the name of his first great work, "Modern Painters," appear. This represents his early struggle and final success as a poet. Above this is incised a landscape, the sun just rising above a line of mountains. These suggest Switzerland, where his first book was planned. Amid a suggestion of pines is a young sketcher, his "Modern Painter," clad in an artist's costume of the early nineteenth century. Above this are represented his "Stones of Venice" and "Seven Lamps of Architecture"; the first, by a winged lion of St. Mark (the emblem of Venice); and the latter, by a seven-branched candlestick. The three-pointed, interlaced figures seen on different parts of the cross represent "the Trinity."

On the south side of the cross (see page 116) is represented Ruskin's interest in Natural History. A narrow panel is filled with a floral scroll of wild roses, forming a sort of tree on which can be seen a robin, squirrel, and kingfisher, three of his pets, about which he wrote. The wild rose was his favorite flower.

On the lower panel of the west side is represented his later work, "Unto This Last," a parable of laborers in a vineyard. Above this is another panel for "Sesame and Lilies," while on the upper part of the shaft is shown "A Crown of Wild Olives." In the center is "Fors Clavigera," the Angel of Destiny, with the club, key, and nail, and surrounded by four cherubs.

The north side, just an interlaced pattern, represents the last years of Ruskin—long years of weariness and sickness.

In western Scotland we find the Oransay cross erected by

MELCHER CROSS, WOODLAWN CEMETERY, NEW YORK

FIG. 38
ORANSAY CROSS, WESTERN SCOTLAND

FIG. 40
SAINT MARTIN'S CROSS (REAR VIEW), IONA, SCOTLAND

FIG. 41
CROSS AT KILDALTON, SCOTLAND

FIG. 39
SAINT MARTIN'S CROSS (FRONT VIEW), IONA, SCOTLAND

FIG. 42
CROSS AT ABERLEMNO, FORFARSHIRE

FIG. 43
CROSS AT MONASTERBOICE IN LOUTH, IRELAND

Saint Colombo in the sixth century. (Fig. 38.)

In reproducing the "Melcher" cross we show a most commendable example of modern art; displaying faithfully, with a minute exception, the reverse side of the Oransay cross. The base employed is easily an improvement over that of the original.

The illustration of the "Rockwell" cross shows a beautiful replica of the Saint Martin's at Iona, Scotland. (Figs. 39 and 40.) In this case again we see the reverse side. The serpents, typifying wisdom, are represented intertwining the lower shaft. Perhaps a better effect would have been produced by resorting to ribbon work, thereby obtaining practically the same effect; for we do not now worship the serpent.

ROCKWELL CROSS, WOODLAWN CEMETERY, NEW YORK

Many mysterious traditions of the Scottish Isles point to an older serpent-worship among the Scandinavians. Their word "righuin," which throughout the Highlands means a "princess," is applied to a serpent in the island of Lewis, indicating a legend about the serpent being a princess metamorphosed.

The Druidical stones of Callemish are, no doubt, memorials of a prehistoric race. Long rows of pillars of unwrought gneiss, meet in a common center, which is also a circle of pillars, with its principal stone sixteen feet high. In all, there are forty-eight stones, the circle being forty-two feet in diameter. The cross was clearly its inspiration for the approaches take its form.

In Ilkey, England, are found three ancient memorials, which, although they are not crosses, are generally referred to as such. They have none of the characteristics of the cross, except the main shaft, or pedestal. Others are found in the Isle of Man; one of them surmounted by a fragment of a cross, and very elaborately embellished. They are of use to us because of their legends, and, like the crosses of Ilkey, are covered with figures of birds, hares, and of the human form. Various nondescripts are intertwined with coils of serpents or scrolls of ancient characters. Upon one of the monuments of Ilkey is sculptured the figure

of a man contending with a two-foot dragon. This illustrates the fable told of Apollo and the Python in one country, of Siegfried and Fafnif in another, of Saint Patrick and the snakes in Ireland, and which in England became the legend of Saint George and the Dragon. All seem to be but shadowy legends of that religion which began in the East; the eternal conflict between good and evil, between man and the serpent.

JARVIS SLADE CROSS, WOODLAWN CEMETERY, NEW YORK

FRANKLIN E. JAMES CROSS, WOODLAWN CEMETERY, NEW YORK

Referring to the St. Martin's Cross (Figs. 39 and 40), observe the allusion to the five wounds in the hands, feet, and side of the Saviour, viz:—the Bosses, prominent in the center and on the arms of this cross, which is probably the most popular of the ancient crosses. There is no doubt that these are symbolical of the wounds, for we find many other examples in the stone slabs of Kirklees, Yorkshire, and other localities.

In the "Franklin E. James" cross is to be seen an excellent example of the Gothic type. Its exquisite decorations, beautifully modeled, together with the employment of the cross of Calvary as one of its face designs, make it an exceptional memorial. One should not overlook the slight expansion of the shaft and its contraction as it nears the top, which adds greatly to its effectiveness. The base with its carefully treated inscription, becoming as it does a part of the general design, deserves commendation.

CONSTABLE CROSS, WOODLAWN CEMETERY, NEW YORK

The "Jarvis Slade" cross is a faithful and accurate reproduction of that found in Kildalton, Scotland; and (Fig. 41), like the Saint Martin's, we find the typification of the five wounds, and the somewhat indistinct images on the shaft probably alluded to different saints. The ox and the lion evidently refer to St. Luke and St. Mark in the order named, as will be shown at greater length further on. The original of this cross stands upon a plain base, consisting of a single stone, which, perhaps, enhances its crude proportions. The base of the modern example is certainly not an improvement, and, unless the deceased had ancestrial

claim to the Kildalton locality, there seems little excuse for attempting the reproduction.

The "Constable" cross, a type which seems to be more or less popular in certain sections of this country, and which, aside from its resemblance to ancient landmarks, could hardly be called beautiful, is far preferable to the "Slade," both in its proportions and workmanship. This cross reminds one of that at Ahenny, Ireland;

MABEL LEARNED CROSS, RURAL CEMETERY, ALBANY, N. Y.

and, except for its bold and rather effective pedestal, could easily pass as an attempt at reproduction.

The "Mable Learned" cross, distinctively modern, shows a pleasing effect throughout; and the conjunction of the "passion" or "true vine of Christ," with lilies typifying purity (in this case alluding to the Virgin, who with her Divine Son shares His glory), forms a well-executed and not overdone enrichment.

The "Still" memorial shows an interesting adaptation of the original in the

churchyard at Aberlemno, Forfarshire (Fig. 42), which is shown in the illustration. It is of the so-called cross-slab type. The introduction of the bases effects a frank and well-balanced improvement, with the name not too prominent in its decorative panel.

Turning from this to the "Morrison," we observe a modern conception of an old design, of dignified and uniquely balanced proportions. Its design is adapted from a grave-slab at Relig Oran, Iona. The parallel bands interlaced into expanding semi-circular endings at the termination of the arms, aptly convey the impression of eternal life, as it follows the dull and comparatively uneventful earthly existence which is typified by the plain and unadorned panel from which the bands spring. This rather plain form of memorial is commendable, in that it is one of which the observer does not quickly tire. In the "Millar," a cross of the Latin type, we have a beautiful effect produced by lilies, symbolic of purity and of the Resurrection, confined in a panel; the cross resting on three plain, well-cut bases.

STILL CROSS, HOLYOKE, MASS.

MORRISON CROSS, KENSICO CEMETERY, NEW YORK

Among the more interesting of

the Irish crosses is the Great Cross of Monasterboice, in Louth, Ireland. For lack of a suitable modern reproduction of this cross we reproduce only a cut of the original. (Fig. 43.) Crosses of this type were erected as memorials to founders of ecclesiastical establishments and are really Bible stories in stone—many of the panels containing sculptures of subjects from the Old and New Testaments. Others are almost entirely enriched by panels derived from the patterns as revealed to Solomon in the building of the Temple; chain work, checker patterns, net work, the cherubim, etc. This cross stands eighteen feet high above its base and is constructed of three pieces, as a close examination of the cut will reveal.

MILLAR CROSS, FOREST HILL CEMETERY, UTICA, N. Y.

Three comparatively unusual forms are the Hannin, Cole, and Gray crosses (see page 128), although the "Hannin" resembles the crosses frequently found in the vicinity of Cornwall, England. The "Cole" has for its precedent a Welsh example of the ninth century, the original having been covered with conventional geometric patterns. The "Gray" shows a roof treatment which gives it the suggestion of a shrine.

The "Anderson" cross exhibits a fine example of interlacement, and is of purely Irish type. Here we find the Knots of Solomon, and, again, as in the St. Martin's, only much more pronounced, the significance of the five wounds. The double triangle previously described and treated in connection with Fig. 9 is prominent at the top; to the left of the center boss, on the arms, is a combination of the Greek and St. Andrew's cross, also previously mentioned. To the right is the monogram of the first and last letters of the Greek alphabet, "Alpha" and "Omega," symbolizing the beginning and the end. The cross Pattee shown on the boss just below the center, together with the network decoration of the central figure and the variation of the whole, add to the interest of the subject, and relieve the monotony of repetition. The "Chrisma," first adopted by Constantine, adorns the shaft; and, being placed on its heavily relieved shield, serves to balance the protruding decorations at the top.

The "Hamilton" (see page 129) shows another type of Gothic cross. Although rather poorly balanced as regards the severity of its bases compared to the enrichment of the shaft, it again shows the interlacing patterns among which winds the vine of life, suggested by the grape. The beautifully worked sculpture and the story it illustrates, that of the evangelization of the world, is worthy of our special notice.

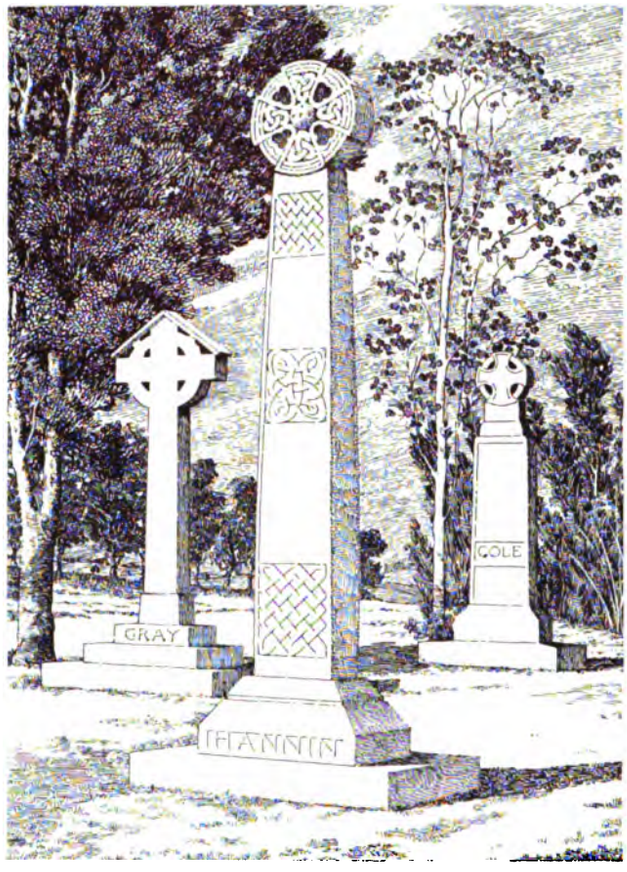
On the Four Evangelists, as the witnesses and interpreters of a revealed religion, rests the entire Christian Church. It is not surprising that representations of them abound, and that their effigies have been introduced into Christian places of worship from the earliest times. Generally, we find them represented together, grouped, or in a series; sometimes in their collective character, as the four witnesses (shown on the "Hamilton" cross); sometimes as individual characters, each as an inspired teacher, or beneficent patron. As no authentic portrait of these sacred personages has ever been known or even supposed to exist, such representations have always been either symbolical or ideal. In the symbol the aim was to embody, under some emblematical image, the spiritual mission. In the ideal portrait, the artist, left to his own conception, borrowed from Scripture some leading trait, and added with what success his skill could attain, all that his imagination could conceive as expressive of dignity and persuasive eloquence.

ANDERSON CROSS, SPRING GROVE CEMETERY, CINCINNATI, OHIO

The earliest type under which the Four Evangelists were figured was an emblem of the simplest kind; four scrolls were placed in the angles of a Greek cross; or four books (the Gospels) representing allegorically those who wrote or were responsible for them. The second type chosen was more poetical. It represented the four rivers which had their source in paradise. Representations of this kind, in which the Saviour figures as a lamb holding the cross, or in his human form standing with a lamb near him, on an eminence, from which gush four rivers or fountains, are to be met with in the catacombs, on ancient sarcophagi preserved

among the Christian relics in the Vatican, and in the several old churches constructed between the second and the fifth centuries.

At what period the four mysterious creatures in the vision of Ezekiel (Ezekiel 1:10) were first adopted as significant symbols of the Four Evangelists does not seem clear. The Jewish doctors interpreted them as the Four Archangels—Michael, Raphael, Gabriel, and Uriel. They afterwards applied them to the Four Great Prophets—Isaiah, Jeremiah, Ezekiel, and Daniel. By the early Oriental Christians, who typified the whole of the Old Testament, the transfer of the emblem of the Four Evangelists seems obvious and easy. We find it alluded to as early as the second century. The four "Beasts" of corresponding form in Revelations 4:7, which stood around the throne of the Lamb, were likewise thus interpreted; but it was not until the fifth century that we find symbols assuming visible form and introduced into works of art. In the seventh century they had become almost universal as distinctive attributes.



The general application of the four creatures to the Four Evangelists is of much earlier date than the separate and individual application of each symbol, which has varied at different times; that propounded by St. Jerome in his commentary on Ezekiel has universally prevailed since his time.

From Canon Farrar's Messages of the Books, as quoted in Peloubet's Notes, we take the following description: "St. Matthew's is the Gospel for the Jews, the Gospel which sees in Christianity a fulfillment of Judaism, the Gospel which represents Christ as the Messiah of the Jew. His emblem is the man: expressing the kingly and human characteristics of Christ.

"St. Mark's is the Gospel for the Romans, the Gospel of incident, the Gospel which represents Christ as the Son of God and Lord of the World. His emblem is the lion: expressing courage, dignity, and energy.

"St. Luke's is the Gospel for the Greeks, the Gospel of progressive Christianity, the Gospel of Jesus as the Good Physician and the Saviour of Mankind. His emblem is the ox: expressing power and sacrifice, Christ's priestly and mediatorial office.

"St. John's is preëminently the Gospel for the Church, the Gospel of eternity,

HAMILTON CROSS, RURAL CEMETERY, ALBANY, N. Y.

the spiritual Gospel, the Gospel of Christ as the Eternal Son, and the Incarnate Word. His emblem is the eagle; because he soars to heaven above the clouds of human infirmity, and reveals to us the mysteries of the Godhead, and the felicities of eternal life, gazing on the light of immutable truth with a keen and steady ken."

Thus the significance of the story depicted on the "Hamilton" cross becomes clear; and it appears that this cross is rich in its allegories, for, upon its shaft are seen the fish, lamb, and the pelican; interpreted as follows: The Fish was the earliest, the most universal, of the Christian emblems, partly as the symbol of water and the rite of baptism, and also because the five Greek letters which express the word Fish are the initial letters of five words signifying "Jesus Christ, the Son of God, Saviour." The passage in the Gospel, "Follow me, and I will make ye fishers of men," is supposed to have originated the use of this symbol. The Lamb, in Christian Art, is the peculiar symbol of the Redeemer, as the sacrifice without blemish; in this sense it is given as an attribute to John the Baptist. The lamb is also the general emblem of innocence, meekness, modesty; for which reason it is given to St. Agnes. The Pelican, tearing open her breast to feed her young with her own blood, was an early symbol of redemption through Christ.

ROBERT B. ADAM CROSS (REAR VIEW), FOREST LAWN CEMETERY, BUFFALO, N. Y.

The Robert B. Adam cross is well worth a close and faithful study. Here the designer has shown his ability to create a richness which does not jar on the sensitive observer; and the treatment of the severe lines of the Latin type imparts a feeling of perfectness.

Another particularly beautiful and unusual cross memorial is the "Dunkerson." The majestic cross, on its three bases, gives an impression of peace, and decorated seats on either end suggest rest and quiet. Although in its individual parts it is elaborate, its massive proportions render it an unassuming form of memorial.

DUNKERSON CROSS (REAR VIEW), OAK HILL CEMETERY, EVANSVILLE, IND.

The illustration, on the following page, of the "Inglis" and "Squire-Curtiss" crosses shows an interesting study in proportion. Here are two crosses of equal height, set upon a common base line, notwithstanding the fact that a casual glance seems to convey the impression of considerable difference in elevation. This condition is caused, in the "Inglis" (in which a massive appearance was desired) by the heaviness of the arms and nimbus, and its more abrupt base effect. The use of the Passion or "True vine of Christ" tends to further carry the idea of solidity; as its flower-like nature does not detract from the bold outline. A more dainty and towering effect is produced in the "Squire-Curtiss" cross by the contraction of the arms, and a slightly more tapering outline, both on the shaft and its base. Attention is called to the treatment of the ornament, which reflects that of the St. Martin's. Here the effect has been retained without resorting to the serpent.

The "Horace Rowland" cross is a beautiful copy of an old cross at Kilklispeen, Ireland (see page 134). The upper parts of the two crosses are much the same except that the ancient cap of the original has been omitted on the copy and the words "Jesus Mercy" added to the arms. Slight changes in the ornamentation are

shown below the lowest of the five bosses and decided changes on the base. The upper part of the base has four panels around it on which is cut in low relief a supplication; while the lower base has the name and inscription instead of the row of sculptured figures. The Rowland cross is a great improvement over its original in its clear-cut but delicate workmanship and in the beauty of its design; its finishing touch being the beautiful lettering.

HORACE ROWLAND CROSS, PHILADELPHIA, PA.

THE INGLIS AND SQUIRE-CURTISS CROSSES

The "Skinner" cross with its exquisitely treated allegories, previously described in full, seems a fitting subject with which to close. Here the presence of the serpent is overcome and the conscientious and antique treatment of the panels, resembling the St. Martin's, demands special attention. Perhaps it would have been better without the roof—a not too serious criticism. The base deserves mention; and again we have an example wherein the name becomes a feature of design, neatly enclosed by a panel that serves to balance the richness of the shaft. The inscription "Jesus Mercy" is taken

from crosses of the period, from the middle of the fourteenth to the later part of the fifteenth century, and in most cases this was the only inscription appearing. Toward the close of the fifteenth century, however, longer inscriptions began to be common; and in the succeeding centuries the conventional method appears to have been to give a brief biography of the deceased, with a catalogue of all

SKINNER CROSS, PEABODY CEMETERY, SPRINGFIELD, MASS.

the titles which he really possessed, and all the virtues which he should have possessed.

The nimbus, or wheel (as it is more commonly called), of the "Skinner" cross, indicates perfectly the significance for which it stood in the early crosses, that of the crown of thorns. Many designers adorn the nimbus, suggesting as it does endlessness, with the rope as a symbol of eternity; others elaborate it with a series of disks, as shown on the "Squire-Curtiss." In this case it typifies the jeweled crown, a more pleasing ornament. If the original of the "Skinner" cross exhibits

all of the virtues which the photograph displays, we can well afford to commend it in accordance with the purpose of this article.

With the emphasis of repetition, we will, in conclusion, again call attention to the fact that antiquity is in nowise ugliness; and that dignity, balance, and grace of line are the prime requisites of the craft.

THE TABLET

A GREEK ROADSIDE

THE TABLET

CHAPIN MEMORIAL, PEABODY CEMETERY, SPRINGFIELD, MASS.

It has been said that when a painter paints a portrait he produces two; one of himself and one of the subject; and this is a truth which aptly applies to the building of a memorial. Every monument should, therefore, be a worthy endeavor. It represents its maker.

In this chapter we wish to discuss one of the more modest types of memorials—the tablet. It is not our purpose in any way to criticise the erection of any of the more imposing forms of memorials. These, because of their beauty and dignity have their place established. Our admiration is compelled by the massive and well-proportioned memorials which we meet in the study of memorial art. But it is obvious to all that there are many objectional forms to be found in our cemeteries. Whenever the attempt is made to imitate in a cheap way artistic effect is lost. In the interest of true art we plead the cause of the simple tablet, marker, or slab—upright or recumbent. The very modesty of such an unassuming memorial completely overshadows that of a poorly proportioned pile of stone.

The tablet, too, has within it great possibilities of development. As it grows in favor, we shall see that it rightfully deserves recognition and that it is not advisable to confine it within its commonly conceded limitations (from two to three feet in height and less in width).

The perpetuation of the memory of the departed has ever been a worthy purpose and we are impressed by the noble impulse of primitive man, who, long before he learned to cook his food or wear a garment, was prompted to mark the graves of his dead with a rude headstone or boulder.

The rude unhewn stone set to mark the burial place of some great man was, probably, the earliest kind of sepulchral monument. These were called pillar-stones, and it appears that they were used by all primitive nations.

Then came the use of blocks and tablets known as steles, ancient examples of which can be seen in Greece (especially at Athens) and also in Egypt. On them were recorded ordinances and all kinds of public notices, and they were also used as milestones. Later they were favored for monumental purposes.

The earliest memorial steles were tapering slabs decorated at the top with sculptured floral and palmette ornaments, or a triangular-shaped pediment with rosettes and an inscription below. (See page 138.)

Some of the funeral steles were decorated in bas-relief, with a representation of the deceased alone, with some pet, or with his family. Sometimes scenes of parting were represented, the parting often being indicated by the expression of grief and despair on the faces. A parting banquet was sometimes shown; while

STELE CASTS
In Metropolitan Museum of Art

on later steles appears a horse or serpent; the horse symbolic of the long journey on which the deceased has started; the serpent symbolic of death.

The later steles were broader and shorter, often being in the form of shrines representing a chapel or temple in miniature, and supposed to be hallowed by the presence of some deity, saint, hero, or other personality reputed to be sacred. Of this type is the shrine of Aristonautes, belonging to the early part of the fourth century. This shows the Greek warrior in very high relief. He stands with his tunic thrown back over one shoulder, facing the enemy. The left leg of this figure, which was lost, has been replaced in plaster.

FIG. 4

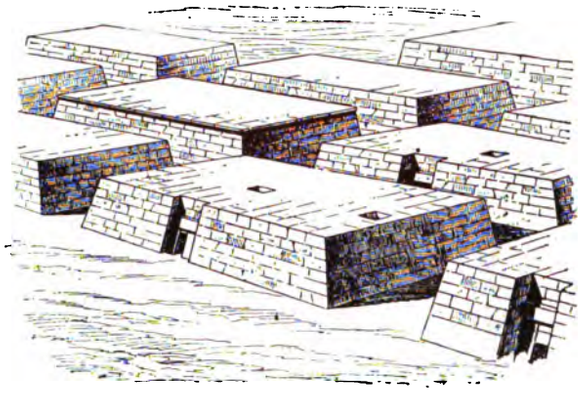
FIG. 5

The marriage vase, a peculiarly shaped vase usually having two handles, which was used to carry water for the bridal bath, was often shown on steles, when the deceased was about to have been married, or was of marriageable age. In Figure 5

are shown three vases. In the center a marriage vase, on which is shown the deceased (evidently a young man of marriageable age) bidding farewell to his father, while at his side is the horse on which he is to make the long journey. The other two vases are sepulchral vases for two younger sons.

FIG. 6

In Fig. 6 is shown a banquet scene of the "hereafter." The deceased is represented reclining on a couch, his wife at his feet. In front of them is spread the feast, while at the left the god Dionysus is showing honor to the deceased by appearing as a guest at the feast. The serpent around the leg of the table is the omen of death.



AN EGYPTIAN CEMETERY

Since to the Egyptians the setting sun was symbolic of death, and its rise the symbol of a future life—ancient Egyptian cemeteries were always located on the western bank of the Nile toward the setting sun, and the tombs usually faced east, occasionally south, but never west. For this reason, Egyptian steles in the tombs almost always faced east. These steles, like those of the Greeks, were adorned with sculpture. The Egyptian stele often had a semi-circular top, and on it was shown the deceased and his family presenting gifts to some god (usually Osiris). On the stele shown (Fig. 8), in the lower right-hand corner, this sacrifice to Osiris is shown going on. The Egyptians, believing that after death the picture of food or of any object or action the deceased might desire, guaranteed for the deceased all that was depicted, decorated their steles with pictures of all kinds of things the dead one might wish to have. Some of these "wishes" are to be seen on the stele here shown.

FIG. 8

Among the Romans, and other nations influenced by them at the beginning of the Christian era, the name of the deceased and symbols of his trade were inscribed on the gravestone, and, in addition to this, those who were Christians used a cross or

FIG. 9

some other symbol, such as a fish, to indicate their faith. As the earlier examples are more or less uninteresting in general outline, and, therefore, of little value for our purpose, we shall confine our illustrations to their ornamentation, which was sometimes very elaborate and usually incised or in low relief. Figure 9 shows a Christian pillar-stone of the fifth century. This is the stone of St. Monachan, near Dingle, Ireland.

FIG. 12

Figure 10 shows a tenth-century example of a stone to the Abbot of Clonmacnoise.

Figure 11 shows a stone which dates back to before 1070 A. D., as it was found in what must have been an old Saxon burying ground before that date, and in 1070 A. D. became the site of Cambridge castle.

FIG. 10

Figure 12, the stone of St. Mary le Wigford. Erected at Lincoln during the thirteenth century.

Figure 13, a fourteenth-century example at Tackley, Oxon.

Figure 14 is a fourteenth-century type, and was found at Bredon, Worcestershire. The ridge beams are cylindrical in shape and, crossing each other at right angles, form a cross on the roof.

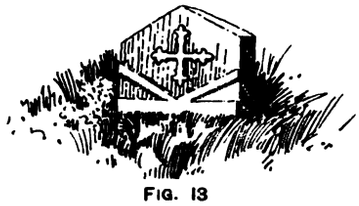


FIG. 13

A very interesting and similar modern example of this style is shown in the "Charles L. Hackstaff" tomb (see page 151). This is purely Gothic, and the fidelity with which the design has been developed is noticeable throughout, from its quatrefoiled panels to its characteristic cross and Gothic letters.

Figure 16 is an example of the fifteenth century. Such stones are called head-crosses and were generally used in connection with a grave slab of simple design.

FIG. 11

A great improvement over these may be noted in American examples of the nineteenth century, such as the Eaton memorial (see page 151). This memorial consists of a recumbent slab and double headstone, suggesting the old colonial shape. The sunken panel is surrounded by narrow panels filled with clusters of fruit in high relief.

FIG. 16

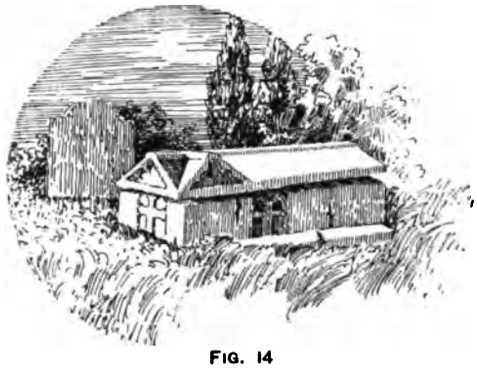


FIG. 14

The use of fruit for panel decoration originated with the Roman custom of hanging festoons of real fruit, alternating with skulls of animals and sacrificial instruments, around the friezes of their temples. Later, the same decorations were used on secular buildings, and from that time on fruit has been popular as a decoration.

The cross on the Eaton slab carries out the idea of some of the old English slabs, but the use of a wreath for a nimbus is a more modern idea. Inside of the wreath are the first and last letters of the Greek alphabet, Alpha and Omega, a reference to the verse in Revelations, "I am Alpha and Omega."

Out of the idea of a headstone and recumbent slab evidently grew the idea of enclosing a grave with curbing, at the head of which a cross of the Latin type was used. Later, the cross gave place to a headstone. This type is beautifully exemplified in the Clarence memorial (see page 152), which consists of a headstone daintily carved with the passion vine and resting on a one-piece curbing that surrounds the grave and bears the inscription.

LUKE HITCHCOCK MEMORIAL, PEABODY CEMETERY, SPRINGFIELD, MASS.

BLISS MEMORIAL, PEABODY CEMETERY, SPRINGFIELD, MASS.

In our own land, the Colonial stones, which are so similar to the headstones in use in all the old country churchyards, offer many interesting studies of design. For convenience, we may date them from the beginning of the sixteenth century.

The Chapin stone (see page 137) dates back to 1711. Comparing it with the Hitchcock tablet (1727), the Bliss stone (1758), and the Lieut. Abner Smith stone (1776), and then

with some of our present-day tablets, such as the Agnes Hurd memorial, the advance both in design and workmanship is most marked.

The Chapin stone shows only a crude attempt at shape and lettering. The Hitchcock stone, while only sixteen years later than the Chapin, shows decided advance both in shape and ornamentation. It is decorated with a winged head and border of acanthus, which, if anything, surpasses a similar ornamentation on the Bliss stone of thirty-one years later. In the Abner Smith stone, which is nearly fifty years later than the Hitchcock, the shape is more graceful and the design more elaborate and better executed than in the earlier examples. Especially is this true of the head above the panel. Instead of just an incised outline, the sculptured relief is noticeable.

ABNER SMITH MEMORIAL, PEABODY CEMETERY, SPRINGFIELD, MASS.

AGNES HURD MEMORIAL, WOODLAWN CEMETERY, NEW YORK

The Agnes Hurd memorial is an example of nineteenth-century work that carries out the same idea of decoration as the old stones just mentioned—but what a contrast between the beautiful cherub head of the Hurd tablet and the crude heads on the earlier examples!

WINSLOW MEMORIAL, COPP'S HILL BURYING GROUND, BOSTON, MASS.

The classic Greek guilloche, beautifully executed, takes the place of the crude colonial acanthus border; while the shape of the stone, though still suggesting the old colonial, is more graceful. An interesting use of symbols is shown on the Hurd stone, the star representing birth; the cross, death.

The Winslow memorial is an old colonial stone of a different type from those mentioned above and shows that some artistic work was done even in colonial days. The bunches of fruit and leaves are very realistic and compare favorably with modern examples of fruit and leaf sculpture, such as is shown on the Eaton memorial. The coat of arms in the center is well executed. This was originally the stone of a merchant, William Clark; but Samuel Winslow, ignoring the Clarks, put his own name on it.

The "Albright" tablets (see page 152) are two chaste and beautiful memorials, and, excepting that the cherub is used on the smaller of these in place of an urn, similar to that in the center of the larger one, they are faithful copies of English examples of the eighteenth century.

The "John R. Bennett" tomb (see page 153), one of unusual merit, is an adaptation of a Welsh slab of the seventeenth century. The addition of the base effect surmounted by the cleverly conceived oak border, conveying the idea of strength, is commendable. It enhances rather than detracts from the slab which carries its inscription so pleasingly that it at once becomes a part of the design.

ALEXANDER BARNABY MEMORIAL, SWAN POINT CEMETERY, PROVIDENCE, R. I.

The Cochran memorial (see page 153) is a double tablet, each half of which suggests a colonial stone in shape. The face is slightly sunken and is ornamented on each side and in the center with a single stalk of Easter lilies, a modern flower symbolic of the Resurrection. Above each name the Chrisma, or symbol of a Christian, is used. The lilies are beautifully executed and show another modern conception of ornamentation, as beautiful in its way as is that of the Agnes Hurd memorial.

MARY HALE NILES MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

Another interesting use of the slab is shown in the old Table-tombs (a slab mounted on four legs), and also in a form of a memorial which originated with the early Christian use of Catacombs, which, as altars, contained the martyrs' remains. The older cemeteries in and around Boston have many examples of this type. For a good example of modern use of this style we turn to the "Watkinson" tombs (see page 154), which are rich in symbols and pure in their proportions.

The "Frothingham" tablet (see page 154) is an unusually elaborate one and so well balanced that its intricate carvings do not offend. It is of the Roman type.

It would be difficult to find a monument which bespeaks better taste or dignity of purpose than the "Henry Dillingham" tablet (see page 155). Here is a case where originality, and a careful study of effect, is more in evidence than the work of the cutter, notwithstanding the obvious fact that the softness produced by his workmanship is a great factor in conveying the impression of a modest memorial artistically rendered.

The "Alexander Barnaby" tablet is illustrated for its simplicity and similarity to the Colonial type. Its wreath is well executed and the lettering well arranged.

In the "Curtis" and "Lothrop" ledgers are shown two beautifully executed memorials, rich in ornamentation, which does not in the least detract from their pleasing effect. Note how well executed is the palmette which enriches its sloping

SIMS MEMORIAL, SWAN POINT CEMETERY, PROVIDENCE, R. I.

sides and how its jewel-like border enhances the outline of the simple cross on the "Curtis" stone (see page 155); also the longitudinal arrangement of the classic lettering employed in the unique panels of the "Lothrop" stone (see page 156).

The "Mary Hale Niles" tablet, with its delicately carved figure in bas-relief, reminds one of the ancient shrines so popular with the Greeks.

The "Sims" memorial, of true Grecian Doric proportions, aptly illustrates a modern adaptation of the shrine and also suggests that there are times when it is well to disregard architectural proportions, in dealing with memorials of this nature. The accepted proportions pertaining to this order are applicable to massive structures, and, while there is no question as to the integrity of this design, the designer would have been justified in increasing the rise of his lower platform to at least four times its present height, thereby undoubtedly improving the finished effect.

The "Worthington" memorial is another that, like the "Sims," shows the form of the Greek shrine without a figure. Its unfluted Doric columns and modern Scipio cap suggest Roman influence. The higher and larger platform of the "Worthington" memorial is an improvement over that of the Sims, tending to set off the memorial to better advantage.

The "Butler" tablet is a beautiful and dignified creation. It is of the Grecian Doric order, with its accessories omitted. It appeals to all as a stately tribute. The drapery adds greatly to its significance as a memorial, imparting, as it does, a feeling of solemnity. In this case, also, the lower platform could have been increased in height to advantage.

The "John Hamilton Gourlie" tablet (see page 156), rising abruptly from the ground, with its pure lines suggesting peacefulness, is well ornamented with the consistent use of richly carved palm branches. The inverted torches signify the extinction of life, the true emblem of death. In Greek mythology, Thanatos, the personification of death, brother of sleep, holds in his hand a torch so inverted.

As we look at this tablet we assume that it might easily evolve, through the addition of bases and other accessories, into a memorial of more massive proportions, without, in the least, injuring its modesty. To prove this, we turn to the "Aspinall" tablet (see page 157), which—supposing a platform base of generous projection were used in connection with the base effect which the designer has already added—supports the assumption; and for even more positive proof, the "Stevenson" (see page 157) may be examined; for even though it lacks

WORTHINGTON MEMORIAL, LAKE VIEW CEMETERY, CLEVELAND, OHIO

BUTLER MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

the ornamentation of the two in question, it requires no effort of the imagination to classify it with them.

The "Max T. Rosen" is a tablet peculiar in design, extremely out of the ordinary. It grows in favor if accorded a conscientious study; and we cannot overlook the fact that Nature has done her part in making this a peaceful memorial. The winged globe, primitive emblem of life and immortality, is but the forerunner of the cherub which descended by ancient pedigree from this very symbol.

The sun-dial, although it is

not used extensively in this country as a memorial, is frequently found in old English cemeteries, and its theme is beautifully appropriate as marking the endless march of time.

The "Benjamin Curtis Porter" and the "Booth" are fine examples of the Greek stele type and are executed in marble, the softness of which seems more appropriate as a material for this type than granite.

The "Phipps" (see page 158) shows an interesting and

MAX T. ROSEN MEMORIAL, WOODLAWN CEMETERY, NEW YORK

SUN DIAL, WOODLAWN CEMETERY, NEW YORK

decidedly commendable use of the stele. This memorial, together with the "Porter" (see page 158), reveal the tablet in its most pleasing form.

The "Edward Irving Nickerson" memorial proves that to be beautiful a memorial does not have to be elaborate or of great size. This tablet, which in shape suggests the old Colonial stones, consists of a plain slightly-raised panel on which the inscription is beautifully incised with Roman letters, the dates being separated by a laurel leaf, the symbol of atonement and glory. Around the panel is

a sunken tooled border on which is sculptured in relief a conventional design of lilies and acanthus leaves. The edge of the stone is beveled.

The "Washburn" memorial (see page 159) is a low double tablet, modern in shape and of exquisite richness, yet simple in design. A Celtic cross, becoming less distinct towards the base until it disappears, divides the stone into two panels which are without other ornamentation than the inscription, for which applied bronze letters are used. On each side of the tablet hangs the emblem of death, an inverted torch. Around the bottom of the stone is a torus of laurel leaves, a Greek ornamentation symbolic of strength.

EDWIN BOOTH MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

BENJAMIN CURTIS PORTER MEMORIAL, WOODLAWN CEMETERY, NEW YORK

The "Clara Foster Delafield" memorial (see page 159) is a tablet showing an intelligent use of the Italian Renaissance in decorating a surface with symbols and lettering which, although competently done, makes clear the fact that the simpler and quieter Greek motifs are to be preferred.

The "J. Herbert Foster" memorial is Greek in its suggestion, both in its form with the Doric columns at the two sides and also in its ornamentation of Greek fret around the top. The wreath that envelops the Greek cross is the symbol of memory, while the laurel leaves suggest glory. Both Greeks and Romans used the vase as an ornamentation. The one here shown

is a comparatively modern form of vase.

For further illustrations to support the contention of the practical (artistic) value of the unpretentious type of memorial, we might draw from many hundreds of commendable examples scattered throughout cemeteries. We trust that our choice of the different types here mentioned will create a desire among the dealers, as well as the designers, to further the cause and increase the popularity

NICKERSON MEMORIAL, SWAN POINT CEMETERY, PROVIDENCE, R. I.

FOSTER MEMORIAL, SWAN POINT CEMETERY
PROVIDENCE, R. I.

of the more modest tribute to the departed, for surely these illustrations prove that such a simple thing as the tablet makes a beautiful memorial. Not every one cares for a large monument, such as the mausoleum or sarcophagus; and, no doubt, many people are without memorials of any kind because of the mistaken idea that the inexpensive forms are not artistic. It is for the designer and dealer to study and copy all that is best in the world of art, that people may learn to appreciate beauty even in unpretentious memorials.

CHARLES L. HACKSTAFF MEMORIAL, INDIAN HILL CEMETERY, MIDDLETOWN, CONN.

EATON MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

CLARENCE MEMORIAL, WOODLAWN CEMETERY, NEW YORK

ALBRIGHT MEMORIALS, FOREST LAWN CEMETERY, BUFFALO, N. Y.

JOHN R. BENNETT MEMORIAL, WOODLAWN CEMETERY, NEW YORK

COCHRAN MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

WATKINSON MEMORIALS, INDIAN HILL CEMETERY, MIDDLETOWN, CONN.

ROBERT FROTHINGHAM MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

HENRY DILLINGHAM MEMORIAL, WOODLAWN CEMETERY, BOSTON, MASS.

CURTIS MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

LOTHROP MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

JOHN HAMILTON GOURLIE MEMORIAL, WOODLAWN CEMETERY, NEW YORK

ASPINALL MEMORIAL, GREENWOOD CEMETERY, BROOKLYN, N. Y.

STEVENSON MEMORIAL, WOODLAWN CEMETERY, NEW YORK

PORTER MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

PHIPPS MEMORIAL, WOODLAWN CEMETERY, BOSTON, MASS.

WASHBURN MEMORIAL, FOREST HILL CEMETERY, BOSTON, MASS.

DELAFIELD MEMORIAL, WOODLAWN CEMETERY, NEW YORK

SCULPTURE AND ITS RELATION TO THE PRESENT

BY

ORA COLTMAN, CLEVELAND, OHIO

SCULPTURE AND ITS RELATION TO THE PRESENT

LINCOLN MEMORIAL, CHICAGO

THE art of the sculptor has little to do with modern life. The enthusiasm which produced the marble and bronze masterpieces, which are the glory of the museums and galleries of the world, died when the ancient deities and heroes ceased to be objects of veneration to mankind. So completely was the art bound up with the religious beliefs of the ancients that, when those faiths perished, sculpture became an art of the past, something by which the charm of an imaginative age could be recalled. Painting, literature, and music are living arts, because demanded by our conditions and expressive of our emotions. They are not, as are sculpture and architecture, symbols of a perfection which we recognize but cannot attain. When the worship of man-made images ceased, the demand for creative sculpture passed away. Memorial art, the monument to the dead, is almost all that is left to the sculptor, and in this case symbols of the master-sculptors can be used for ideas which we feel are necessary at such times to express. Every statue or group made by us depends for its significance on the laws laid down by the ancients. To know anything about sculpture, one has, of necessity, to know something of their point of view.

Sculpture had its origin in Egypt and its fullest development in Greece. Rome only handed down the Grecian traditions.

The art developed in Egypt; at first, through a deep religious motive; and later, from a sense of duty to the dead. A double dwelt with every man, and after death waited with his body and his name for the soul to return and reunite in a resurrection. If the body and the double should both perish, it would mean annihilation. So long as both or even one survived, immortality was assured. For this reason the dead body was carefully embalmed, and as a safeguard in the event of its possible destruction, a statue of the double, made from the most enduring material, in the image of the man himself, was placed in the tomb, awaiting that day when the soul should return. Countless thousands of these statues were fashioned of wood, baked clay, limestone or polished granite. The gods, too, had to have their forms made clear to their worshipers; and proud kings, so far removed from their people that they styled themselves "children of the gods," and were worshiped and honored with every variety of homage, had to be shown in visible form of material that would last to the end of time. These figures were enlarged to heroic size, their features expressing dignity and power, and clothed with the attributes of deities.

With the Greeks, as with the Egyptians, religion was the very breath of their

sculpture as well as of their architecture. The less perfect development of the art of painting among them was due to the fact that paintings were never, like statues, the objects of veneration. Instead of men with the attributes of gods, their gods were embodied in the fairest human forms. To the Greek, man was the consummate flower of all creation. The soul of Greek art was a passion for naked male beauty. The Greek could conceive nothing higher than a creature the same in form as himself, but with certain powers added. Man thus became the pattern for the image of the god. These conditions, causing a definite need for this

SHAW MEMORIAL, BOSTON COMMONS, BOSTON

art, made the Greeks not only the great sculptors of the ancient world but the greatest sculptors of all time.

As an example of the close connection of sculpture and religion with the daily life of the people, one may note that even boundary lines of property were marked with stones consecrated to a god and bearing his image. To this image sacrifices were offered, and it was expected that, in return, the image would guard the property.

Sculpture was thus the handmaid of religion in the ancient world. There was a field of labor for the sculptor and an activity of production of which we have little conception. Writers have said that there was a larger population of statues in the Rome of Trojan's time than of people. At the shrine of Apollo at Delphi

there were at one time a hundred and sixty thousand statues. Ten thousand marble cutters in the Mediterranean world were chiseling a hundred thousand figures every year. Besides a vast number of public and temple figures and reliefs, the roads leading from the principal city gates were flanked with private dedicatory reliefs—chapels, seats, memorial steles, and sarcophagi. In the beginning there was an attempt made to check this desire for elaborate cemetery monuments. In early times in Athens no tomb was permitted unless it could be made by ten

SHERMAN MEMORIAL, FIFTH AVENUE, NEW YORK

men in three days, and stonemasons only were employed. In later times, however, the best-known sculptors accepted such commissions, until their efforts culminated in that monumental tomb designed to preserve the memory of Mausolus, King of Caria (see illustration, Mausoleum Chapter), the beautiful structure that has given the world a name for a type of monuments of unusual magnificence raised in memory of the dead.

That was the great day of sculpture, and if a faint light has broken since, as in Italy in the time of Michael Angelo, or in our times on French soil, it is but a reflection of that period.

In these days sculpture as a fine art has little ground on which to stand. We

press it into service in the production of memorial and sepulchral monuments, because it is the only language we have in which to express such ideas as seem to us to be appropriate. The emotions evoked by death are primitive, and it is natural to go back to the past to seek symbols with which to express these emotions among conventional forms consecrated by the usage of past centuries. We find in the marble images of the pagan world a great quarry of embodied sentiments, a standard set up by the most imaginative and artistic people the world has known; and we may appropriate from this source such symbols for these ideas as we can use.

Sepulchral monuments and memorials to the dead, dependent as they are on the fertile and delicate imagination, have thus a special field of their own. Attributes of the dead, such as courage, virtue, victory, and death, have taken on well-

MILMORE MEMORIAL "DEATH AND THE SCULPTOR," FOREST HILLS CEMETERY, BOSTON, MASS.

known forms, typified for us in familiar and significant models. There have been frequent experiments in combining this classic symbolism with every-day realism, leading to much of the incongruity seen in our modern monuments. In such important works as Saint Gaudens' Shaw memorial in Boston, where a classic figure attends the colored soldiers; or, in the Sherman group in New York, with its Victory leading the horse of the grim old warrior, only the most exacting care made the combination possible. We even go so far as to attempt to prove that we still have some imagination left, by adding wings to the Greek virtues and calling them angels. In Daniel French's Milmore monument, "Death and the Sculptor," a Greek Thanatos is changed, in this way, into the Angel of Death, arresting the hand of the young Florentine sculptor as he solves the riddle of life by

carving a sphinx. A hand is interposed between the chisel and his work and he turns, to find Death at his side—her head shrouded in drapery, and in one hand a bunch of poppies, the symbol of sleep. This is generally considered one of the two best private memorials in America, the other being the Adams memorial in Rock Creek Cemetery, Washington. It is popular, not only because of the story it tells but because of the very way it tells it.

In the beautiful group at the base of the John Boyle O'Reilly monument the sculptor has been more satisfied to follow the ancient forms, contenting himself with giving one of the figures wings and showing in the faces the marks of modern

JOHN BOYLE O'REILLY MEMORIAL, BOYLSTON STREET, BOSTON, MASS.

influence. This monument standing in the Back Bay Fens of Boston was erected by admiring fellow countrymen to the memory of John Boyle O'Reilly, the Irish-American journalist and poet, as an appreciation of his labors in behalf of the political freedom of Ireland.

The die which rises directly behind the bronze group forms an ideal background. The Celtic cross flanked by bands of shamrock bespeaks the nationality of the patriot.

The sculptor, Daniel Chester French, has used O'Reilly's efforts in behalf of

Ireland, as the central theme of the group, and we find the harp indicated on the breast of the draped figure of Ireland. On one side of her, in the garb of a militant Irishman, is a fighter; on the other side, a nude figure, typifying the Muse.

Another interesting piece of statuary is the memorial known as "Milmore's

THE ADAMS MEMORIAL, "GRIEF," ROCK CREEK CEMETERY, WASHINGTON, D. C.

sphinx," in Mount Auburn Cemetery, Boston. (See illustration in Sarcophagus article.) This is the statue on which Milmore was working at the time of his death.

The most noteworthy piece of sculpture in our cemeteries is the simply draped figure by Augustus Saint-Gaudens in the cemetery of Rock Creek at Washington, D. C., considered by many to be one of the most expressive memorial figures

produced in our times. Wrapped in the drapery of gloom, she sits brooding on the bewildering mystery of life. With the eyes of imagination, illuminated by the light of the past, she becomes a Prophetess who has withdrawn from the haunts of men that she may learn and transmit to us some of the secrets of the grave. This memorial to a wife suddenly taken from her husband fully satisfies the con-

HALL MEMORIAL, SLEEPY HOLLOW CEMETERY, TARRYTOWN, N. Y.

dition imposed upon the sculptor, that the memorial was to express the utter hopelessness of the husband in his loss.

One of Saint-Gaudens' most elaborate sculptures is the Shaw memorial in Boston Common (see page 164), in the shape of a Greek shrine but much larger, and showing, in bronze relief, Colonel Robert Could Shaw, the hero who lost his life at Fort Wagner, at the head of his colored troops—the first regiment of negro

troops to be organized in the North. Colonel Shaw sits calm and erect on his excited charger, while along side of him, headed by a drummer, his men with muskets shouldered are marching to the fray. Over Shaw's head, but unseen by him, floats the figure of Victory clasping a branch of laurel. To the right of the figures are the words in Latin: "He left all to save the Republic." On each side

TOMPKINS MEMORIAL, WOODLAWN CEMETERY, NEW YORK

of the memorial is an American eagle with outspread wings. Below the bronze relief is an inscription followed by the following:

"Right in the van on the red rampart's slippery swell,
With heart that beat a charge, he fell forward, as fits a man.
But the high soul burns on to light men's feet
Where death for noble ends makes dying sweet."

The equestrian statue of General Sherman (see page 165) is another beautiful example of Saint-Gaudens' work. Sherman, his military cloak floating from his shoulders, is shown leaning forward in the saddle as he controls his high-spirited horse. Just ahead of Sherman, on his left, is the winged figure of Victory clasping a palm branch in one hand, while the other hand is

VON GLAHN MEMORIAL, GREENWOOD CEMETERY, BROOKLYN

extended in front of her, as if clearing the way. The whole statue is alive with action.

Of the public memorials of Saint-Gaudens', one of the best is that of Abraham Lincoln, in Lincoln Park, Chicago (see page 163), considered by many to be America's greatest portrait statue. The bronze statue of Lincoln stands in front of a chair, in Lincoln's characteristic attitude of deep thought, one hand grasping

the lapel of his coat, the other behind his back. The pedestal on which the statue stands rests in the center of an exedra.

But not all the beautiful examples of sculpture are confined to public memorials, as a trip to some of our leading cemeteries will show. Even comparatively inexpensive work may be made artistic and beautiful, and comparisons of present-

KINSLEY MEMORIAL, WOODLAWN CEMETERY, NEW YORK

day cemetery sculpture with work of a few years back show that the less expensive class of work receives more attention and is on a higher plane than it used to be. We may not have many famous sculptors to-day, but the not-so-well-known sculptors are producing a more artistic grade of work than the same class of workers of a few years past. Nearly all show the influence of French thought and study.

A few modern cemetery memorials have been selected from many equally meri-

torious, to show just what is being done to-day in the line of sculpture and also to show that some of the ancient classic examples are still the motif of our best work.

The value of delicate architectural mouldings is well demonstrated in the beautiful "Hall" memorial (see page 169). The simplicity and quiet dignity which the sculptor has secured in the pose is admirably carried out in refinement of pro-

A MEMORIAL IN FOREST HILLS CEMETERY, BOSTON, MASS.

portion and detail. Seldom do figure monuments display such unity of sculpture and architectural features. This is largely due to the treatment of the wings, which, by their slight relief, blend into the background. The arrangement of the panels is worthy of attention as an example of the judicious utilization of space.

The "Tompkins" memorial (see page 170) is a successful adaptation of the simple low relief of the early Italian Renaissance, treated with great fidelity to

the best examples of that period; and, therefore, important as a starting point for the development of something distinctive. The very vagueness of detail fading into the stone, as it were, frequently lends a charm which surpasses that of more pretentious efforts in full relief.

Both the Hall and Tompkins memorials are undoubtedly adaptations of the Greek stele. The figures are beautifully designed and executed and have a suggestion of separation from worldly things—a characteristic of classic work.

The "Von Glahn" memorial (see page 171) is a version of the popular "Rock of

THE ARTHUR MEMORIAL, RURAL CEMETERY, ALBANY, N. Y.

Ages" monument; a type of memorial where the religious element is dominant and well portrayed in massive proportions. The abiding faith of Christianity is well illustrated by the substantial cross, the rustic bases, and the clinging figure. The defect in the design of most monuments is due to the search for novelty, shown in this example.

In the "Kinsley" memorial (see page 172) is shown a beautiful rendering of the theory of simplicity. While it is ancient in suggestion, it is modern in treatment; especially in the character of the figure which sits gazing into the distance with

an expression of expectancy that suggests hope and the Resurrection. The figure is beautifully wrought.

A most exquisite piece of work is the figure with a bowl (see page 173) shown on the memorial in Forest Hills Cemetery, Boston. This exhibits a frank copying of the essential qualities of the Greek memorial, the figure preserving the antique quality of mystery and abstraction. Casting aside the veil of death, the figure stands at the portals of a new experience—life—suggested by the bowl. The whole thing is undoubtedly symbolic of the Resurrection.

THE BONNEY MEMORIAL, LOWELL, MASS.

Contrast the art now shown in private memorials, such as the "Arthur," with that of the skull and crossed bones, so common on colonial tombstones. Here is ample evidence that an appreciation of the beautiful has accompanied our material prosperity. This figure of Bereavement sustained by a larger vision is an excellent interpretation of the last earthly tribute to the dead; the laying of the palm upon the casket. The polished granite makes for harmony and adds to the impressiveness of the structure.

The "Bonney" memorial is an example of the successful use of the Greek

Doric order in mortuary art. Although of huge proportions, it is a modest and dignified tribute. The outline of the figure conforms with its solid architectural background. Here is a beautiful conception of the transition of life from the finite to the infinite. Mindful of the massive proportions of the monument, the action is well subdued, the sculptor choosing to symbolize the aspirations and hopes of the race by a figure whose gaze is fixed, in all confidence, upon the horizon of the future, the dawn of a better day.

HOOPER MEMORIAL, HINGHAM, MASS.

Grief could hardly receive a more appropriate interpretation than is shown in the beautiful-kneeling figure of the Hooper memorial, its face buried in the arms. The utter abandonment of the figure to grief is emphasized by the long sweeping line of the drooping wing, the downcast head, and the listless hand from which the spray of laurel has dropped.

While the American sculptor has not yet attained the perfection of the classic Greek sculptor, he is improving and may even yet approach the high-grade achievements of the Greeks.

THE OBELISK AND SQUARE MONUMENT

THE OBELISK AND SQUARE MONUMENT

OBELISKS IN OLDEST PART OF KARNAK

THE obelisk is a four-sided monolithic pillar which tapers toward the top, where it terminates in a pyramid. This pyramid is often sheathed with bright metal, such as brass or gold, and is called the "pyramidion." The height of the pyramidion is always the same as the width of the bottom of the shaft. The height of the shaft varies, but averages about ten times the width of the base of the shaft and is decorated with hieroglyphic inscriptions. The shaft, at the base of the pyramidion, tapers one-third of the width of the lower end of the shaft; that is, the width of the base of the pyramidion is two-thirds the width of the bottom of the shaft. The shaft rests on a "pedestal" or "die," the pedestal being slightly wider than the base of the shaft. Under the pedestal are several bases. The pedestals of Egyptian obelisks still standing have been completely covered by Nile deposits, giving the shaft the appearance of rising directly from the ground without a pedestal or even a base of any kind; but excavations have proved that they always have this support. The shape of the obelisk may have been suggested by the rays of the sun. They were put up by several ancient nations, but the largest and most famous, some of which are still standing, were erected by the Egyptians.

Egyptian obelisks were always adorned with representations of the god to whom they were dedicated and the king by whom they were erected. They represented the source of what the Egyptians considered one of the most wonderful and mysterious powers of nature—that of renewing or recreating—a power with which the people were very familiar because of the quick restoration of vegetable life after each overflow of the Nile. Just as the pyramids (symbolic of death) were originally built only on the west bank of the Nile toward the setting sun, so obelisks (symbolic of the power of recreation) always stood on the east side of the Nile toward the rising sun, which represented restored light and life. Similar in shape to our church steeples, obelisks had the same position in front of their temples; only there were always two of them—one on each side of the entrance.

The Egyptian obelisks were usually constructed of red granite (the color of the sun's rays in that peculiar atmosphere) from Syene. Unfinished specimens in the Syene quarries make it evident that they were cut by boring holes into the rock. Into these holes moistened pegs were thrust, and the expansion of the wet pegs split the rock.

As the sun was the god to whom the obelisk was usually dedicated, many of the Egyptian obelisks stood in Heliopolis, the city of the sun. The earliest of the obelisks yet standing there, is a specimen about sixty-seven feet high, erected over two thousand years before Christ by a king of the twelfth dynasty.

The tallest obelisk still standing is one of two erected by Queen Hatasou at Karnak. The other tumbled and was gradually covered or broken up. Queen Hatasou's father, Thothmes III., also put up two at Karnak—one of which still remains.

CLEOPATRA'S NEEDLE, NEAR RAMLEH STATION, ALEXANDRIA, EGYPT

CLEOPATRA'S NEEDLE, CENTRAL PARK, NEW YORK

Among the obelisks built by Thothmes III. are: The obelisk of St. John Lateran at Rome—the tallest ever quarried, and now in three pieces; the obelisk at Constantinople, which was removed to Alexandria and later, about 399 **A. D., to Constantinople; and**

the two "Needles of Cleopatra," so called because, although originally erected at Heliopolis, according to tradition, they were transported to Alexandria by Cleopatra's orders. One of these "Needles" (sixty-nine and one-half feet high) is of special interest, because it now stands in our own country. Quarried at Syene, it was first erected at Heliopolis in front of the Temple of the Sun in the sixteenth century B. C. In 22 B. C. it was removed to Alexandria and re-erected by the Romans under Augustus, in front of the Temple of the Cæsars, now a neglected place near Ramleh depot. Here it remained until 1879, when it was presented to the United States by the Khedive of Egypt, funds for its transportation being furnished by Mr. Vanderbilt. It was placed in Central Park, New York, in 1881. At the time this obelisk was transported from Egypt to New York it was found on uncovering the pedestal, which was buried in sand, that underneath the obelisk, serving as wedges at the four corners, between the obelisk and pedestal, were the broken remains of a turtle and crabs. These have been duplicated in bronze and can be seen separating the obelisk from its pedestal as the obelisk now stands, in Central Park. The other "Needle" was taken to London.

Obelisks were so popular with the Romans that they not only had a number transported from the original site in Egypt but had many quarried in Egypt for use in Rome.

In our own country the obelisk has been used effectively for public memorials, two well-known examples being the Washington monument, and the McKinley memorial in Buffalo, N. Y.

The Washington monument, Washington, D. C., completed in 1884, is a plain obelisk of white Maryland marble, fifty-five feet square at the base and rising to a height of five hundred and fifty-five feet. It cost about $1,300,000.

The McKinley monument is an obelisk made of blocks of marble, resting on a series of large platforms. A sleeping lion stretches out from each of

WASHINGTON MONUMENT, WASHINGTON, D. C.

the four corners of the obelisk, and between these lions foun-tains spring from the lower part of the pedestal, the water running over the edge of one platform and into basins between the lions. Outside of these extends a large circular platform of several steps, the four entrances to which are decorated by chained pillars and separated from each other by exedras.

While objection has been made to using the so-called "British" lions with an "Egyptian" obelisk, the lion is really an Egyptian decoration, often used, as were also obelisks, at the entrances to temples. The lions are particularly appropriate in this case, because symbolic of a fallen hero.

McKINLEY MEMORIAL, BUFFALO, N. Y.

PROCTER MEMORIAL, SPRING GROVE CEMETERY, CINCINNATI, OHIO

The Procter obelisk, a cemetery memorial, rests on a die with concave faces (a modern idea), the die being without other ornamentation than the name and incised lines extending around the die near its base. The two bases have a sort of "beveled" treatment that is modern, but very pleasing.

The Baldwin obelisk, instead

of being ornamented all over with hieroglyphics as were most of the old Egyptian obelisks, is decorated with a cross of the Renaissance type rising out of a cluster of acanthus leaves. Around its base is a band of palmette leaves. The die, instead of being a rectangular prism, as were those of the Egyptians, is the shape of a frustrum of a pyramid and decorated with mouldings, one of which is ornamented with a Renaissance form of egg and dart.

BALDWIN MEMORIAL, WOODLAWN CEMETERY, NEW YORK

WILLIAMS MEMORIAL, ELMWOOD CEMETERY, DETROIT, MICH.

The Williams obelisk is made even more Egyptian in character by its ornamentation. The base of the shaft has around it a band of alternating Egyptian leaves and lilies. The die is capped with a cavetto cornice on which appears the "winged sun disk." Each of the four lateral edges of the die is decorated with a single lily stalk ending in two blossoms, and on each side of the stalk is a single bud. The square

substantial bases of this obelisk help to carry out the Egyptian idea of strength and massiveness.

With its Egyptian significance, "the power that can recreate," the obelisk is a most fitting cemetery memorial for those who believe in the Resurrection and a future life.

Undoubtedly, the so-called "square," "pedestal," or "cottage" monument was

STILLMAN MEMORIAL, WOODLAWN CEMETERY, NEW YORK

suggested by the obelisk in the desire for a smaller and less expensive form of memorial; the term "cottage" being just a trade term. The square monument consists of a square die on several bases. It may or may not have a cap. The Stillman memorial is a beautiful example of the "cottage" type decorated with the Scipio triglyphs and rosettes. This style of memorial is often used as a pedestal for a statue, cross, or vase.

ARCHITECTURAL ORDERS IN MONUMENTAL WORK

BY

FRANK CHOUTEAU BROWN, ARCHITECT

BOSTON, MASS.

ARCHITECTURAL ORDERS IN MONUMENTAL WORK

ONE OF COLUMNS AT 15TH STREET ENTRANCE TO PROSPECT PARK, BROOKLYN

In one form or another "the orders of architecture" have always provided a motif in the design of monuments. The orders' simplest, most elemental form, developed naturally from the Greek stele which, with its foliated decoration at the top, is nearly related to the column. In exact architectural treatment, the orders were often used by the Greeks for monumental purposes. In other words, the ancients themselves provided precedent for employing the orders of architecture for monumental purposes. Perhaps the most important and best-known instance being the Column of Trajan at Rome; while, in a more elaborate form, the Choragic monument to Lysicrates (illustrated on page 16) furnished almost as well-known a Greek precedent. The column of Trajan is an idea that has been utilized for many of our important monuments; while the long-lived popularity of the "broken column" for a headstone is testified to by the great number still to be found in most cemeteries.

COLUMN OF TRAJAN AT ROME

It is to be regretted that so much of the architectural monumental work of this character has been unintelligently employed. With the exception of the truncated obelisk form, of which the Greek stele (see illustration, Whitney memorial, page 191) and the "Cleopatra Needle" (page 180) are, perhaps, the best-known examples, the column provides the most graceful shaft possible. The five architectural orders make it possible to endow this shaft with a treatment rugged and virile, or graceful and refined, as desired. Except during those periods when tombs, sarcophagi, or floor slabs were the prevailing fashionable forms of

memorials, an architectural order has been employed as an important decorative part of important monuments; and as part of the structural decoration of the tomb. This being the case, the importance of treating the order with a due regard for the architectural proprieties is evident. To a large extent, all the variations appropriate to the different forms of column that are available for use in this way can only be understood by close application and study of the history and derivation of the five orders; but good typical forms of the orders are easily found, and in this case a literal conformation to their architectural details of treatment is the only safe method for the average designer.

The architectural "order" is divided into three principal parts: the pedestal, the column, and the entablature. The pedestal is also divided into three parts, a moulded projecting cap and base, and a central plain portion called the "die." In the Roman or Renaissance order, the pedestal beneath the column is sometimes omitted. There is, strictly speaking, no pedestal belonging to the Greek order, although it was probably derived in the first place from the occasional placing of Greek columns upon a lower buttress, base, or wall, that, in some cases, as in the entrances or approaches to temples, was broken by steps carried in between the columns, so making a buttress or pedestal effect. Nevertheless, the Greek orders are customarily used without any pedestal treatment.

The two remaining divisions of the order—the column, and crowning horizontal groups of mouldings known as the entablature—are each, in turn, subdivided into three parts: the column into a moulded top and bottom treatment known as the capital (or cap) and base, and the central portion called the shaft, which always has a convex tapering toward its top, known as "entasis." The three parts of the entablature are the upper portion (of greatest moulding projection), known as the cornice; the lower moulded portion, known as the architrave; and the central plain or ornamented surface, known as the frieze. While the column and entablature alone are quite properly known as an "order" of architecture, such a term is only correctly applied when they are carried out in the proper classical proportions. It does not apply, for instance, to a Romanesque column carrying a moulded cross cap or entablature. The word "order" is sometimes applied to the column only, when it is used with less correctness; but usage has probably made such a loose terminology possible—if not strictly correct.

The five orders of classical architecture are the Doric, Ionic, Corinthian, Tuscan, and Composite.

The Greek Doric is generally employed for colonnades, porticos, and entrances to small temples, in which cases it can be closely based upon well-known Greek precedents. The Greek Ionic order is not popular for modern purposes—its outlines are both more refined and less usual to the modern eye than the two most important variations of the Roman form that have, therefore, easily supplanted it in popular esteem. The Greek Corinthian is less exactly defined than the Roman variant of the same type; the best-known historical use being in the Choragic monument to Lysicrates. Neither the Tuscan nor the Composite orders were much developed in Greek times. For modern monumental purposes they may be disregarded.

Greek architectural forms are only to be employed with the greatest refinement of detail. It is far more difficult to use the Greek orders properly to produce pleasing results than those of the later periods. This is partly due to the fact that Greek architectural forms are more varied than the others, and partly because they are less natural to modern methods of thought and modern customs of design. Greek architecture is exceptionally dignified, virile, and sturdy in effect, thereby making it particularly appropriate for large or dignified memorials where the purpose is to give expression to the character and dignity of a rugged and national hero, such as Abraham Lincoln, for instance.

The Roman Tuscan column has come to be used frequently in modern monumental work, particularly abroad; where some of the more virile designers among the Germans have realized the possibilities latent in this form. For special purposes, particularly in association with those sites where the ground contours are bold, crude, and rocky in character, the Tuscan shaft—employed simply or in rusticated form—is especially appropriate.

The Roman Doric is one of the most popular modern column forms. It is simple in outline. It may be worked in crude materials and in comparatively small size. Indeed, all things considered, it is the order that is most universally employed.

The Roman Ionic is a more graceful shape, with two typical forms of capital, both of which are much used in modern work. The capital, particularly, requires carving in a somewhat fine material.

The Corinthian order is more elaborate, and, except when of great size, is possible only in fine material. The carving of the capital is complex and elaborate, and is but too rarely well done.

The Composite order is a variation of the Corinthian, which for all purposes of the monumental designer can practically be considered with the Corinthian.

The Renaissance orders are practically "types" resulting from the earlier Roman models. They are well suited to modern work, because, as a rule, they have been adapted to execution at smaller and less monumental size than was usual in Roman work. They may also be carried out in less expensive and more available materials. For work of small size, or in stone not too fine grained, the designer should always turn to Renaissance rather than to Roman precedent. Except the Tuscan, the Roman orders are generally considered more graceful than the Greek—although not nearly as refined. The Tuscan is the most crude; the Doric is the simplest and least expensive of the three generally used; the Ionic, the most graceful; the Corinthian, the most elaborate and expensive, with the exception of the Composite.

The material used is almost of as much importance as style. Many of the monuments designed in this country employ architectural forms without any regard to the material in which they are to be executed. Both the Roman and Greek Doric orders can be carried out in granite, when large enough in size. The Ionic can hardly be successfully executed except in material at least as fine as limestone, while the Corinthian order requires marble for the best results.

The proportions of the order are particularly to be observed by any designer

utilizing them, inasmuch as they always bear a distinct relation to their type—the height of the Roman Doric being eight times, that of the Ionic nine times, and that of the Corinthian ten times its column diameter at the base. The column capital in the Doric and Ionic occupies a half, and in the Corinthian a whole, diameter in height. The proper carving of the Corinthian capital is a most difficult feat. Not only must the forms be carefully preserved but also the general proportions and contour of the piece must be carefully related to its base. When a single column is employed for monumental purposes, it is rarely covered by the entablature belonging to that order. Generally some object, such as an urn, is placed on the top of the order, and the column is placed upon a proper pedestal or base.

When utilized in the temple form, or after the manner of the monument of Lysicrates, a cornice composed of a series of mouldings appropriate and related to the order is required. Many of the most disastrous failures in monumental use of the orders are due either to the misuse and wrong combination of forms of this sort or to their being employed with the wrong-shaped roof. Sometimes the single column was used for the support of a gigantic human figure, such as the Column of Victory—a Corinthian shaft, which bore upon its top a large globe surmounted by a winged female figure with wings and outstretched arms, a noble and imposing memorial. Aside from the small structures developed from the classic temples, the column was used to form other compositions, prominent among them being the large tablet ornamented or supported by columns at either the sides or the front; in the latter case forming a part of overhanging roof or entablature treatment intended to protect the tablet face from erosion by the elements.

In any use of the orders, the necessity of using the best and purest models cannot be too strongly emphasized. Particularly should this be observed by the modern designer, as many of the existing memorials have been copied from designs that were in themselves copies from classic originals forty or fifty times removed. Intimate acquaintance with the principles of proportion upon which the Renaissance orders are invariably based is necessary to the monument trade. Inasmuch as it is always desirable to have monuments durable and lasting, it should be a matter of ordinary business practice to build memorials not only honestly and durably but also to base them upon the most lasting and authentic models, and as up to within the last few years this has been exactly the opposite of the custom, with even the best firms, it cannot be too much overemphasized in this place and at this time.

In illustration of these principles, only monuments based on classical precedents will be referred to, and then only when they are, in general, to be commended. The Whitney memorial is simple and dignified. It is based upon the Greek stele or monumental tablet, although in this particular case treated more as a shaft—because of the greater depth given to the stone from face to back. The very top of the shaft is not so well handled as the rest of it; the crowning projecting moulding being coarse and more Roman in character than Greek; and the central and corner ornaments, suggesting the acroteria with which the Greeks

generally finished these portions of their temple pediments, being not sufficiently Greek in their proportions and outlines.

The Baumgarten shaft is the only instance of an incomplete column that is reproduced; and is, on the whole, most excellent. The somewhat free and modern treatment of the base to adapt it to a seat is, of course, not based on classic derivation, but is so well done that it is commendable. There is a curious

BAUMGARTEN MEMORIAL, KENSICO CEMETERY, NEW YORK

WHITNEY MEMORIAL, WOODLAWN CEMETERY, NEW YORK

combination of Greek and Roman models in the memorial, the seat being as simple as some of the Greek originals; the urn at the top of the shaft being as ornate and refined as some of the early Roman vases, designed and carved by Greek sculptors; while the shaft is Roman in character. The band carrying the name is the least effective part of the entire design, the lettering being out of keeping with the remainder of the monument.

The Mitchell shaft is a simple Greek Doric column in excellent proportion. While no classical

precedent is provided for the buttress or plinth upon which the shaft stands, it is, nevertheless, in good proportion and sufficiently explains its own existence. The cross at the top is not so true to character. Considerable more refinement in the cross bars would have made it more in accord with the refinements of the shaft, but it is not a harmonious part of the column as it now stands.

MITCHELL MEMORIAL, GREENWOOD CEMETERY, BROOKLYN, N. Y.

The Pullman shaft is a carefully developed treatment of the particular Greek capital and shaft found on the monument of Lysicrates at Athens. The circular base upon which the column is placed is unfortunate in proportion and contour, and the ornamental seats and the platform have very poor detail and are crude in proportion, although the whole platform is in good scale to the shaft itself.

There is a form of memorial that is square in plan, with a column—either attached or detached from the central die—on

each of the four corners, and carrying an entablature above, that is a somewhat favorite type—probably derived either from an extreme contraction of the temple or an endeavor to ornament the stele shaft and combine it with the classic order and entablature.

As an example, the illustration on the opposite page has been selected for its general good proportions, although the detail is poorly selected and used, the moulding sections overlarge and crude, and the column shafts not in good proportion to

PULLMAN MEMORIAL, GRACELAND CEMETERY, CHICAGO, ILL.

the column height. The capital is based upon an awkward and ungraceful precedent.

The Greene memorial is a better use of the order, and more closely related to the temple form from which it may have been derived, showing how easily the temple with a pediment and porch at each end (see O'Neil memorial, page 203) could have suggested this type of architectural monument. In this particular case, the material seems to have been too coarse and heavy for the order selected—as all of the mouldings and the detail are both shallow and crude in cutting, although the general proportions of the entire structure are commendable.

The Tiffany memorial is rather well proportioned, although the combination

of a considerable variety of styles has been attempted. The base or plinth is derived from the monument of Lysicrates; the upper shaft or die has a heavy Roman festoon decorating either surface. It is ornamented with "attached" columns of poor proportion (entirely lacking in "entasis" and taper) and with a particularly poor capital. The entablature is, as a whole, well detailed; although the cornice is a bit heavy in projection and the ornamental acroteria, while good in design, are too distinctively Greek to accord with the Roman elements in the composition.

GREENE MEMORIAL, FOREST LAWN CEMETERY, BUFFALO, N. Y.

TIFFANY MEMORIAL, WOODLAWN CEMETERY, NEW YORK

Another form of memorial is very similar, except that the central die between the columns is omitted, leaving two or four—or sometimes more—columns supporting the entablature. One of these is shown in the illustration on the opposite page, which employs a somewhat coarse version of the Greek Doric column. The base upon which the column is placed is nothing else than modern and the columns themselves are somewhat heavy in execution (which may, perhaps, be occasioned by the material). The entablature is overheavy in detail.

The Murphy memorial

shown on the following page is somewhat more pleasing, partly because of its greater simplicity and lack of pretension. It was apparently executed in a smaller size, and, while the vase and the plinth between the columns are not particularly refined, it is on the whole good in outline. The lettering of the Murphy memorial is quite out of character with the remainder of the structure.

The Haffner memorial is similar in type, the column used being the Roman Doric. The entablature is even more coarse and commonplace than the details of the shaft, or the plinth upon which the columns are placed. The entire design is lacking in refinement, although its general proportions are good.

In the illustration on page 197, which is another of similar form, an attempt has been made to carve a Corinthian capital in a material too coarse-grained. As a result, no part of the detail is sufficiently refined, and the entire capital outline is too "stodgy" and lacking in the feeling of support that should always be incorporated in this type of column cap. The shafts are not well related to the capitals, and all of the moulding around the base and on the fluting is not sharply enough defined. The same is true of the entablature moulding, particularly in the cornice.

The Joy memorial is a rather more pleasing example of Renaissance column use than most monuments of the kind, although the shafts have too much of a projecting swell for their heights. The best Renaissance shafts either do not have a swell at all or it is kept so slight as not to be apparent to the eye, instead of being so obvious as it is in this particular case. The general proportions of the shaft and the capital are good, the capital being the so-called "Scamozzi" Ionic type of the later Renaissance period. The ornament in the frieze is also Renaissance, and the entablature is, on the whole, in good proportion to the remainder of the structure.

A more pretentious, but very similar design, is the Scott memorial (see page 200), where eight instead of six columns are used. This is of generally excellent proportion, and shows another type of Renaissance Ionic capital based upon an original Greek form. The entablature is in generally good proportion, although the plain moulding between the two mouldings, just above the frieze, should have been carved into blocks or dentils to go with the ornate column shaft, to contrast with the plain frieze and cornice. This memorial gains considerably by the effectiveness of the background

MURPHY MEMORIAL, KENSICO CEMETERY, NEW YORK

against which it appears in the photograph.

The Cheney memorial (see page 201) is a still further elaboration of this same scheme, except that here the whole structure protects and is grouped about a sarcophagus varied from the well-known "Scipio" type. The shafts and capitals are rather coarse treatments of the Corinthian order. The capitals are too large for the shafts, and the defects of the detail throughout indicate that, while executed in fine material, the scale of the whole was a bit too small to do justice to the scale of the design selected. While the

HAFFNER MEMORIAL, SPRING GROVE CEMETERY, CINCINNATI, OHIO

columns are more Roman than Renaissance, the treatment of the cornice and carving suggests a Renaissance intention. It is to be noted that the long flat low type of sarcophagus is better suited to the proportions of this memorial than the proportions in the original Scipio form from which it was varied.

The memorial shown on page 198 might be reproduced to show still further variation of this same type—although all the detail of the frieze and columns is very poor in proportion, the capitals being far too large for the column shafts and the whole scale of ornament being crude and clumsy.

JOY MEMORIAL, ELMWOOD CEMETERY, DETROIT, MICH.

The entablature is much too heavy for the delicate dimensions of the column's shaft. The bust is supported on a simple, well-proportioned shaft-pedestal, the use of which, in this special combination of the modified temple memorial, is rather interesting.

Of the few circular temples, the McComb is most closely based upon the Choragic monument to Lysicrates already referred to. The column capitals are a trifle large and crude for the shaft. The entablature is of about the correct proportions, although somewhat coarse in detail. The square base upon which the **circular monument is set is**

much poorer and more commonplace in effect than anything else about the design, although it is in fairly good proportion to the whole.

The Baum memorial (see page 202) is really not at all to be commended. In the few instances where the Greek Doric order was used in circular temples, the temples were so much larger in size that quite a different effect was produced. The vases on the four corners are very bad indeed, and both column and entablature appear overheavy and clumsy.

McCOMB MEMORIAL, SLEEPY HOLLOW CEMETERY, TARRYTOWN

The Luning circular temple on the same page is in far better proportion. The cutting of the capitals, however, is too fine to show the detail of the Corinthian order properly. The capitals are heavy for the column shafts, while the latter should generally be fluted when used with so elaborate a capital. The two sarcophagi appear to be in excellent proportion and have well-executed and detailed mouldings, the whole making a pretentious and dignified monument.

The Warner memorial (see page 200) is a still better use of the order, partly because it is of greater size. Here the column shafts are crude; the Corinthian capital is better carved—though still not with sufficient delicacy—and the treatment of the entablature is far better in design and execution than in the earlier example. The carving of the frieze is a characteristic Roman floral ornament. With the statue, in flowing Roman drapery, the whole makes a dignified and appropriate use of the Roman order; it even expresses the effect of bombast and pretension that in scale and ornament is practically inseparable from Roman Corinthian architecture.

An instance of the Greek Temple form, from which it has been suggested that some of the earlier memorials were derived, is shown in the O'Neil memorial (see page 203), a not altogether successful example, but the only one available. The columns at the sides of the temple are placed too close together and, at the entrance of the front, are too far apart. The column shafts are also overheavy, and the ornamental triglyphs (which are shown only over the centers of the columns) should be evenly spaced along the entire frieze, one occurring in the center of the space between each of the column centers, and so on evenly across the frieze at the front. The entablature is a bit heavy, but the whole gives a good idea of Greek proportion, although crowded and evidently too small in size to give the best effect.

The Kingdon memorial (see page 201) is a modern variation of the English-supported slab of the early Georgian period. The shortened Greek Doric columns, while without any classical precedent, are well proportioned, and adapted to their purpose. The entablature over the columns is more Roman than Greek, entirely lacking the refinements of the latter style.

The William Cullen Bryant memorial (see page 203), back of the New York Library, is a fine example of the Renaissance order. Renaissance ornaments can be seen on the soffit of the semi-circular cornice, the panels of the semi-dome, the lowest base of the statue, and on the beautiful Roman vases at each side of the memorial.

SCOTT MEMORIAL, KENSICO CEMETERY, NEW YORK

WARNER MEMORIAL, MOUNTAIN GROVE CEMETERY, BRIDGEPORT, CONN.

CHENEY MEMORIAL, MOUNT AUBURN CEMETERY, BOSTON, MASS.

KINGDON MEMORIAL, WOODLAWN CEMETERY, NEW YORK

BAUM MEMORIAL, HOMEWOOD CEMETERY, PITTSBURGH, PA.

LUNING MEMORIAL, WOODLAWN CEMETERY, NEW YORK

O'NEIL MEMORIAL, CALVARY CEMETERY, ST. LOUIS, MO.

WILLIAM CULLEN BRYANT MEMORIAL, NEW YORK

SUGGESTIONS ON LETTERING

SUGGESTIONS ON LETTERING

On the following pages over 300 examples of lettering are shown, the object being twofold—first, to show some things to avoid in lettering; secondly, to make helpful suggestions, not only on appropriate styles of lettering but on their panel setting.

Duplicate copies of names were submitted to different authorities for criticism and the following criticisms represent a consensus of opinion on each name. Due allowance must be made in these criticisms, for judging the lettering apart from the stone is difficult.

The principal styles of lettering used are: the Classic Roman with its square outline, distinguished by its thick and thin lines; the French Antique—Roman letters with narrowed bars and pointed heads; the Block letter, a plain square letter with heavy bars—called "Egyptian Block" when without heads; "Headed Block," with heads; and "Plain Block" when square corners are cut; the Gothic letters with their heavy lines and ornamentations, one form of which is the so-called "Old English"; Script letters.

The name being the essential feature of a cemetery memorial, the style of letters used should receive careful consideration.

Many of our best monuments are rearranged copies of designs by the ancient architects, and their style of letters is as important as mouldings and proportions.

Some of our modern heavy raised rounded letters placed on a lightly moulded Grecian tablet monument, or a narrow bar sunken letter on a design having large mouldings and heavy rounded edges and top, would be entirely out of place. Under the same conditions the sunken letter is the more legible and durable, and it has been used extensively by our best designers. Raised letters may be used with good effect when their size and style are adapted to their location.

For a design with plain mouldings, square edges, and large plain surfaces a raised, headed, or plain block letter may be used. The round raised letters are more associated with concave and convex surfaces and rounded edges. Letters should be light and graceful with outer surface slightly flattened.

For designs with classic mouldings and light proportions, a narrow bar sunken letter is more appropriate; but a narrow bar, slightly raised letter may be used with pleasing effect.

The height of a raised letter, above the surface of the panel, should be about two-thirds the width of the narrow or horizontal bar. The length of the name and the surface on which it is to be placed must govern the size of the letters. Ornamental letters should be used discreetly.

The classic Roman letter is seen to best advantage when incised in stone or when constructed of bronze applied. In most early inscriptions the center of balance and the vertical center of the letters were the same. The practice of placing the balance slightly above the center is to be commended, as it relieves the feeling of top-heaviness in the B, E, F, H, P, R, and S.

The raised Roman letter is most effective when executed in bronze, either the bronze tablet or the letters applied to the stone.

1 Round raised. Panel ornamentation and letter in too deep relief. Unnecessary ornamentation of panel detracts from name.

2 Roman letters, incised. In harmony with panel.

3 Plain Block letters; well spaced.

4 Roman letters, incised center. A trifle heavy, but otherwise good.

5 Round raised; a trifle heavy.

6 Incised Roman. "O" incised too deeply.

7 Well-spaced Roman letters.

8 Round raised; well executed.

9 Incised Roman letters. Round letters "G," "O," and "C" a trifle broad. This makes other letters appear narrow. Names separated by a period, an idea probably suggested by old Roman inscriptions.

10 Round raised, incised center. "O" a trifle shorter than other letters. "N" rather broad.

11 Classic Roman, applied bronze letters. "R" a trifle narrow and tail too short.

12 Square raised, incised center. Letter "I" slightly crooked.

13 Square raised, polished surface. Rather crowded.

14 Round raised in incised panel. Well spaced.

15 Round raised. Too large and overheavy for panel.

16 A suggestion for a panel on rock-faced stone. Letters and passion flowers well executed.

17 Raised Roman letters. Well placed and executed.

18 Classic Roman. Well done except the "S."

19 Ornamental. Not legible, although these are well executed.

20 A suggestion for lettering on a rock face.

21 Square raised. Evenly spaced but rather overheavy.

22 Very commendable. Variety secured by larger capital letters.

23 Good spacing.

24 Too heavy; letters not all one height; "W" crowded.

25 An instance of the judicious use of well-drawn, rounded, Roman letters. The ornament is unnecessary.

26 Notice that in this case the round letters "G" and "O," referred to in No. 27, are extended slightly above the guide lines, as they should be.

27 Perhaps a little crowded. To avoid an optical illusion that they are smaller than other letters used with them, the outside line of round letters, such as "G" and "O," have to extend a little above and below the guide lines. They do not in this case.

28 An apparently well-spaced example of the square raised Roman letter on wash of base.

29 A rare case of the "unusual" being carried to a successful finish. A raised letter with a "V" raised center.

30 The incorporation of the Roman numeral in inscriptions adds a very desirable classic touch.

31 Treatment too conventional as contrasted with style of letters.

32 "V" sunken Gothic text letter.

33 "W" is slightly narrow.

34 An effective example of applied bronze letters.

35 The "K," while literally correct, is more pleasing when the center of balance is placed higher, as is generally the case with the letter "S," also. (See No. 153.)

36 Several of the letters, such as "O" and final "N," appear slightly heavier than the others. There is a tendency to make letters, on coarse granite, too heavy.

37 Square sunken letters. Perhaps a trifle heavy, but otherwise good.

38 This heavy bronze ornament violates a cardinal principle of design: that decorative features should be felt rather than seen. Consistency demands that these letters be of bronze.

39 Old English letters are rarely satisfactory on monumental work. These are well executed.

40 A light sinkage on the face of the letter frequently looks well with delicate carving.

41 "V"; sunken Roman letters would have been more in keeping with the panel.

42 Well-balanced arrangement of inscription. The critical might object to a family crest being used with the Chrisma.

43 Letters heavy. Middle cross stroke of "S" would be better if parallel to guide lines. Shows good arrangement of three family names.

44 "V" should drop a little below line; otherwise, excellent.

45 Well-spaced letters. "Serif" appears to extend out from only one side of bar. Should be the same on both sides of bar.

46 Nicely arranged; well proportioned. Serif at foot of last stroke of "N" incorrect — a common mistake.

47 Rosettes too large for these well-drawn letters.

48 Tail of "R" slightly long and heavy.

49 Good spacing.

50 Well-executed Roman letters in pleasing panel.

51 "V"; sunken letter would be more in keeping with panel.

52 Well-executed Old English letter.

53 The panel ornaments do not improve the panel.

54 Letters harmonize with the festoon.

55 When "A" has a pointed top, as in this case, the letter has to be prolonged slightly above the upper guide line.

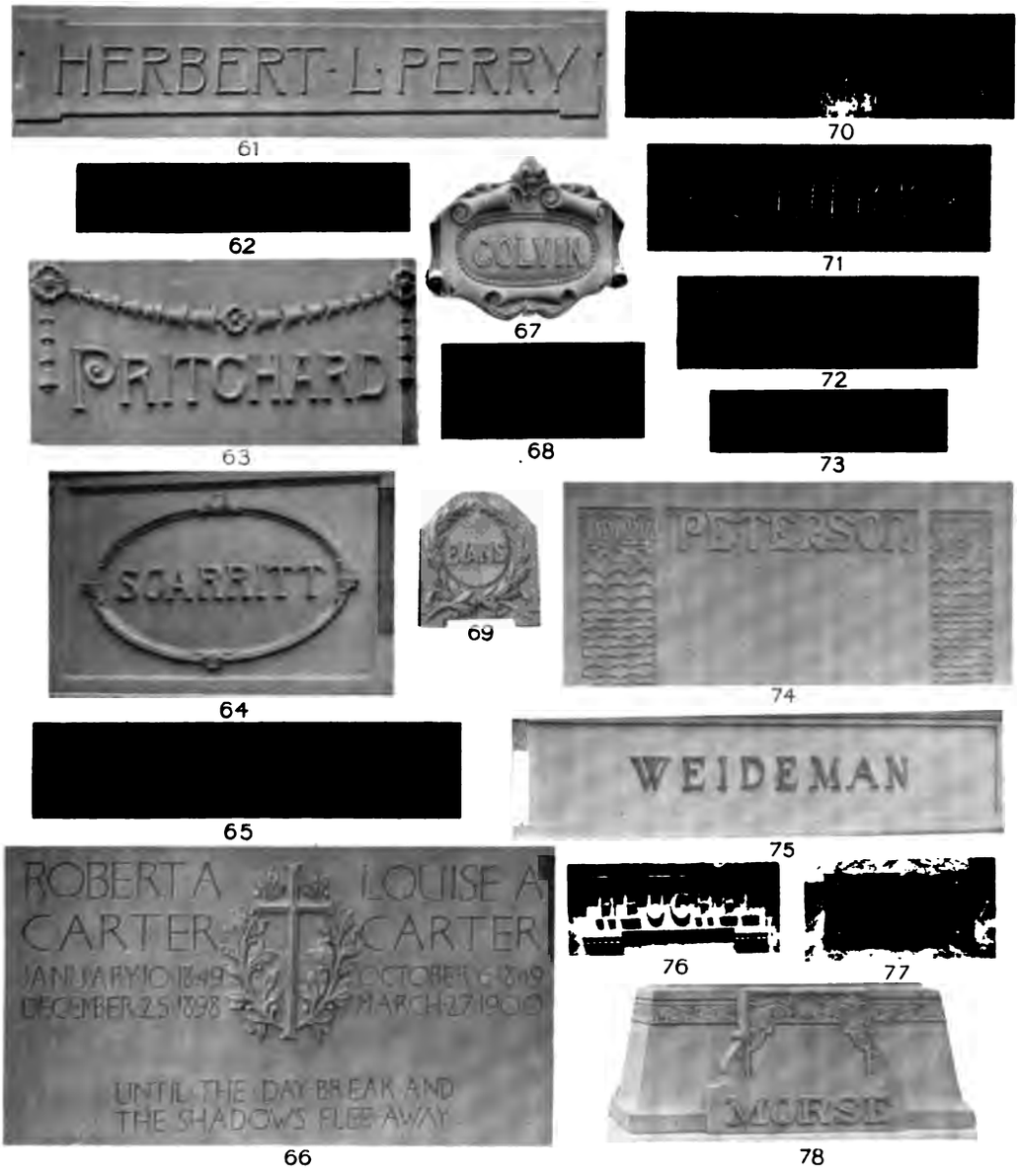
56 With the "C" improved, this would have been good.

57 Finish of stone and treatment of surface good. Always an acceptable treatment with Celtic or other rough carving.

58 Letters rather heavy for light mouldings.

59 Very good taste. The classic Roman, both on the panel and in the family name.

60 Compares favorably with pure Roman letter. This shows a neat arrangement of the inscription.



61 A form of Roman letter; extremely dainty.

62 Too heavy.

63 Plain "P" would have been more desirable.

64 The four fragments of carving successfully destroyed the beauty of the moulding that they, supposedly, were intended to enrich.

65 A variation of standard forms. Good treatment.

66 A decorative conception of the classic Roman letter in harmony with the ornament.

67 Name weakened by over-ornate surroundings.

68 Classic Roman.

69 Circular panel is superfluous. "V" sunk Roman letters, and carving in lower relief, would be an improvement.

70 French Antique. Very dainty. "S" might be improved.

71 Ornamental. Not a desirable style of letter.

72 Groove, forming panel, much too heavy for letter.

73 The evidently intended bolt heads are undesirable; and would be, even if the letters were raised.

74 Design of fifteenth century Venetian origin. A very good arrangement.

75 In good proportion for panel. Letters polished.

76 A rather heavy letter for its architectural setting.

77 Consistent with rustic work. Old English.

78 Letters rather heavy for light carving.

79 Square sunk Egyptian Block letter. Perhaps slightly heavy.

80 Round raised. Shows scheme for separating name from wreath.

81 Square raised letter in panel.

82 Square raised Roman classic. Shows commendable originality in design.

83 Square raised Roman, Scotia raised center. An innovation which requires conscientious attention in the cutting. This is good.

84 Well spaced and well executed. Shows Roman influence.

85 Raised ornamental.

86 Well-conceived and neatly arranged Roman letters. Shows another position for name. (See No. 87.)

87 Classic Roman incised letters. A fine example of clear-cut mouldings and an effective arrangement of name.

88 Modernized Roman letters, square raised. Names would be more effective without rosettes.

89 Square raised bronze Roman letters, incised center. Letters good. Wreaths are not an improvement.

90 Round raised letters. Well executed, but rather large for panel.

91 Round raised. Still another arrangement for name.

92 A good method of rendering the rounded letter, but these letters could be improved upon. Not well spaced.

93 Round raised letters; heavy and clumsy.

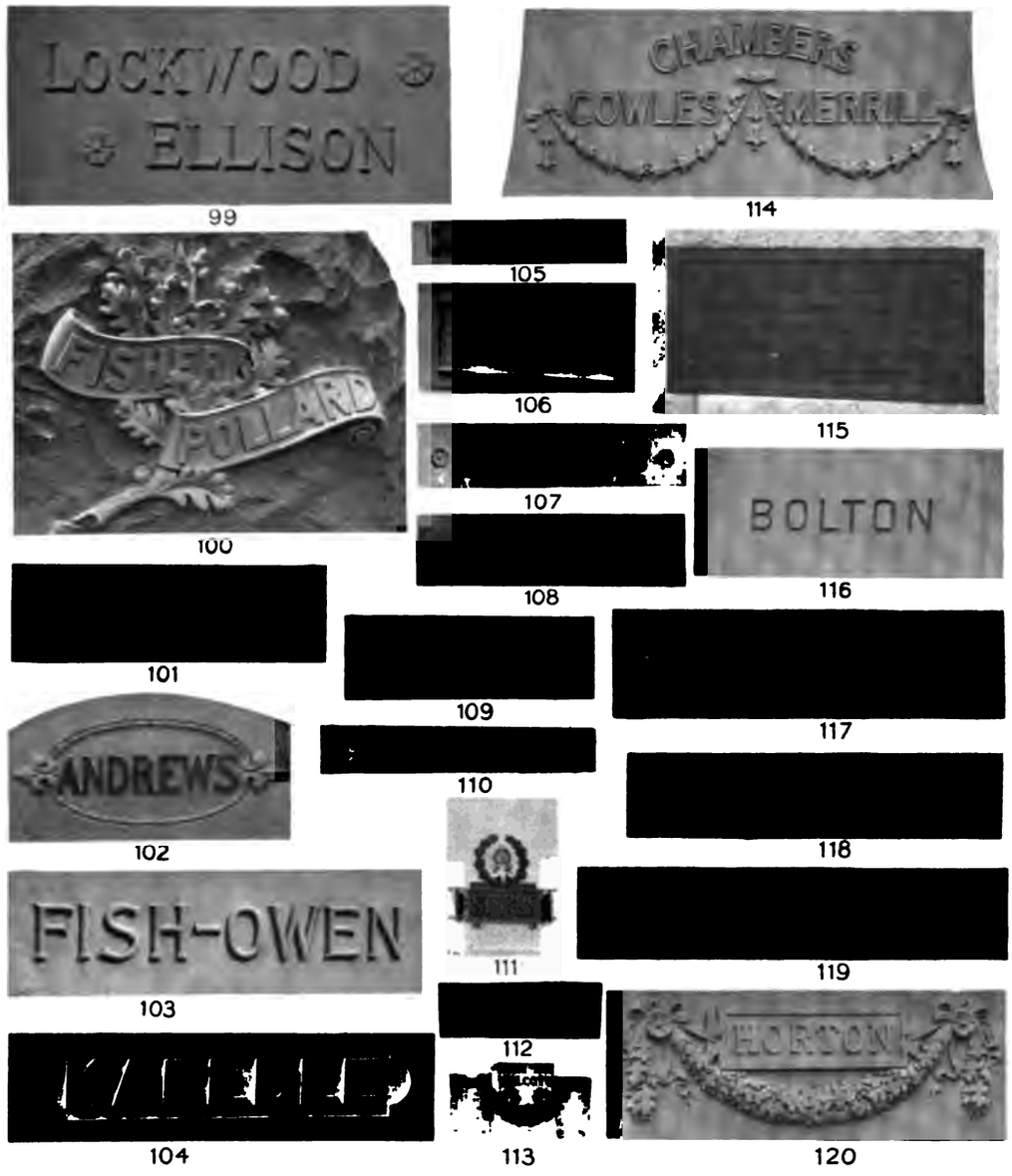
94 A good example of the modern raised and rounded letter.

95 Letter "S" top-heavy; otherwise good.

96 Round raised. Well suited for Celtic work.

97 Plain "J" would have been better.

98 Square raised Roman letters.



99 Round raised. A suggestion for arrangement of two family names.

100 An objection to have ornamentation partly cover name in this way. Lettering good.

101 Round raised bronze letters of Roman origin.

102 Bar of "N" should be heavier. "S" is tilted slightly. Letters large for size of panel.

103 A suggestion for arrangement of two family names. Lower part of "S" not curved enough.

104 Square raised Egyptian Block letter in panel.

105 Good plain Block letter; well spaced. A type that is improved by polishing the face.

106 If we must exhibit the signature of the deceased on our memorials, let us incise, same as shown here. This incised script is far more desirable than to cut it in full relief.

107 Roman half-headed letter; square raised; polished face.

108 A heavy but not unattractive headed Roman letter. A case where the rosettes do not intrude.

109 Excellent. The pure Roman "V" sunk.

110 Square raised, ornamented letters.

111 Roman letters raised on bronze panel.

112 An innovation of merit. The classic Roman letter in a panel which makes it more legible.

113 Well-executed bronze Roman letters, in harmony with bronze ornamentation.

114 Grooved Roman letter; slightly heavy, but otherwise good.

115 Absence of punctuation is noticeable here, since it does not interfere with the arrangement. A fine example.

116 Square sunken, Egyptian Block. A pleasing finish.

117 Round raised. One way of adding to length of short name.

118 Round raised. Fleur-de-lis decoration makes up for the few letters in the name.

119 Classic Roman.

120 Square raised. Festoon well carved but heavy.

121 An opportunity for the use of the classic Roman letter lost. The attempt at improvement not warranted. Wreath good.

122 Square raised Egyptian Block letters overshadowed by clumsy festoon.

123 Round raised Roman letters. Not overheavy as this style of letter is apt to be.

124 Raised letters on a convex surface.

125 An inscription made a thing of beauty by the use of the pure Roman letter.

126 Square raised in panel; tooled surface. A letter in keeping with its surrounding Celtic design. Carving on panel excellent.

127 Square raised. Panel well executed.

128 Evidently intended for Roman letter. This departure from the classic Roman not advisable.

129 An objectionable arrangement. Palm detracts from name.

130 Roman letters, incised center.

131 Round raised, in neat panel.

132 "V" sunk. A rather pleasing arrangement for two family names.

133 Antique letter in perfect harmony with attendant enrichment. Square raised with tooled surface.

134 The classic Roman incised. Last bar of "N" short.

135 Square raised Roman letters with top-heavy "S."

136 Modernized Roman letter. An agreeable departure.

137 Round raised modern letters; rather large for panel, which would have been better without the attachment at top and bottom.

138 Round raised. Relief of letters harmonizes with that of ornamentation.

139 Bareness of plain panel relieved by passion vine.

140 "K" would be improved were center of balance a little higher.

141 "E" has appearance of being larger than other letters. Cross-bar too long. Name not in center.

142 Poorly spaced. Too much room between letters for the width of panel which they occupy.

143 Bronze tablet of dignified design.

144 Well-carved shield. Too little attention to monogram.

145 Well-spaced Roman letters.

146 Classic Roman.

147 Applied bronze letters. Commendable brevity.

148 A variation of Roman letter.

149 Letters rather heavy. Shows arrangement for two family names.

150 The inscription letter of economy. An ordinary letter for ordinary work.

151 Down stroke of "N" should not meet last bar above base line. Makes "N" appear cut off. Lower curve of "C" and "G" should be same as upper curve or broader. (Notice letter "C" in No. 146.)

152 A fair example of grooved-face letters. They would be better plain.

153 Well spaced. A pleasing arrangement of center of balance shown in letter "K."

154 Such innovations detract from, rather than add to, the beauty of the Roman letter.

155 Good design, well carried out.
156 Letters a little heavy for panel.
157 There are other and better ways of expressing individuality.
158 Well-spaced "Block" letters. Incised Roman letters would be more in keeping with panel.
159 Heavy letters such as these look better in lower relief or raised in slightly sunken panel.
160 Ornamental letters on rock face.
161 The letters are good.
162 Modern type of letter; round raised with incised center.
163 "Headed" Block, square raised. Bars too heavy, even when softened by grooving face of same.
164 A good example of a grooved letter.
165 Slightly sunken; bevel edged; well spaced.
166 Celtic influence. Good effect.
167 "M" and "O" not quite wide enough.
168 Letters, although heavy, are good. Nothing can be said in favor of the balance.
169 Roman letter, square raised. A trifle heavy, but well spaced and executed.
170 A common and undesirable practice of combining the palm with the family name.
171 Round raised letters; well executed.
172 Round raised Roman letters. "O" too large.
173 A sort of half-headed Roman, square raised. Not particularly desirable.
174 Roman incised. Center of "S" and down stroke of "N" too deeply incised.
175 Square raised Roman. Too heavy and not well balanced.
176 Square raised with grooved center. Name on palm an objectionable arrangement.
177 Effect secured by carrying out idea of moulding.
178 Too crowded.
179 Round raised, chiseled effect. Out of line and rather clumsy.
180 A well-spaced and nicely executed example of the incised, headed Block letter.

181 Well-cut round raised letters. An arrangement for two names.
182 A panel suggestion.
183 Well-executed Roman letters. Suitable for Celtic work.
184 Square raised Roman letters.
185 Well-executed Roman letters in a pleasing panel.
186 Square raised, grooved center. A suggestion for a foot stone.
187 Letters overshadowed by palm. Not a pleasing arrangement.
188 Roman letters. "Z" a little large and its bar rather heavy. An unusual heading on letters.
189 Roman incised letters. "A" and "U" slightly out of proportion with rest of letters.
190 A fine example of the use of "Old English" letters.
191 A suggestion for a panel.
192 Square raised, grooved center.
193 Well-spaced and executed Roman letters in keeping with panel. Most pleasing in every respect and not soon tired of.
194 A suggestion for a panel formed by inverted torches. Name in keeping with panel.
195 Classic Roman.
196 Square raised; well arranged and spaced.
197 A suggestion for lettering on a rock-faced stone. "I" and "O" crooked. This style of letter is not a desirable one.
198 "S" could be improved. A suggestion for a panel.
199 A bronze bust applied.
200 Well-spaced letters on tooled panel. In keeping with Celtic work.
201 A suggestion for a tooled panel. Well-executed letters.
202 "W" could be improved. A well-executed wreath and a suggestion for a panel.
203 Round raised letters; well executed.
204 Roman letters incised. "G" a trifle broad.
205 Well-executed round raised letters in a panel in harmony with this style of letter. A fine example.
206 Square raised. Letter "A" appears chipped at top.
207 French Antique letters, incised. Very pleasing.
208 Incised Roman letters Some bars a trifle heavy.

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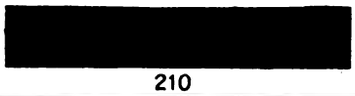

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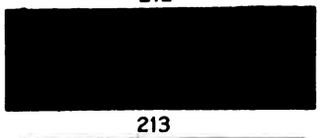

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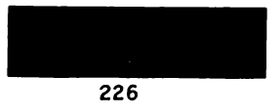

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209. A well-executed bronze tablet.
210. French Antique. A fine example.
211. Half raised. A pleasing panel.
212. Square raised in panel. Letters well spaced and executed; incised classic Roman letters would have been even more pleasing.
213. Plain Block letter; somewhat subdued by the introduction of the panel.
214. Square raised. Another arrangement for two family names.
215. Round raised letters. The Roman letter with grooved face would have been more pleasing.
216. Another suggestion for a panel on a rock-faced stone.
217. Round raised. A trifle heavy.
218. Classic Roman on bronze panel covering receptacle. Keyhole might have been concealed under rosette. A beautiful example of a bronze panel.
219. A pleasing example of a bronze tablet.
220. Square raised Egyptian Block letters polished, in a polished panel. A pleasing arrangement.
221. Round raised. Bars not too heavy.
222. Square raised. "M" and "O" not quite wide enough.
223. Round raised with grooved center in tooled panel. Fine for Celtic work.
224. Classic Roman letters of bronze; in keeping with bronze ornamentation.
225. Square raised plain Block letters. Well spaced.
226. Letters a trifle large for panel. "E" separated too far from "N."

227 Undesirable. Characterless ornamentation which detracts from letters.

228 Square raised, incised center. Good.

229 Classic Roman. Good except for the connection between "R" and "N."

230 Square raised letters with narrow incised center. Panel in harmony.

231 Possibly a square raised letter would strengthen this design.

232 Block letter. Spacing excellent.

233 A well-conceived architectural panel.

234 The two discs crowd this inscription and attract undue attention, as does the ornamentation below the panel.

235 A well-executed medallion.

236 Not a particularly pleasing arrangement. "B" and "C" are out of proportion.

237 Good type of plain panel.

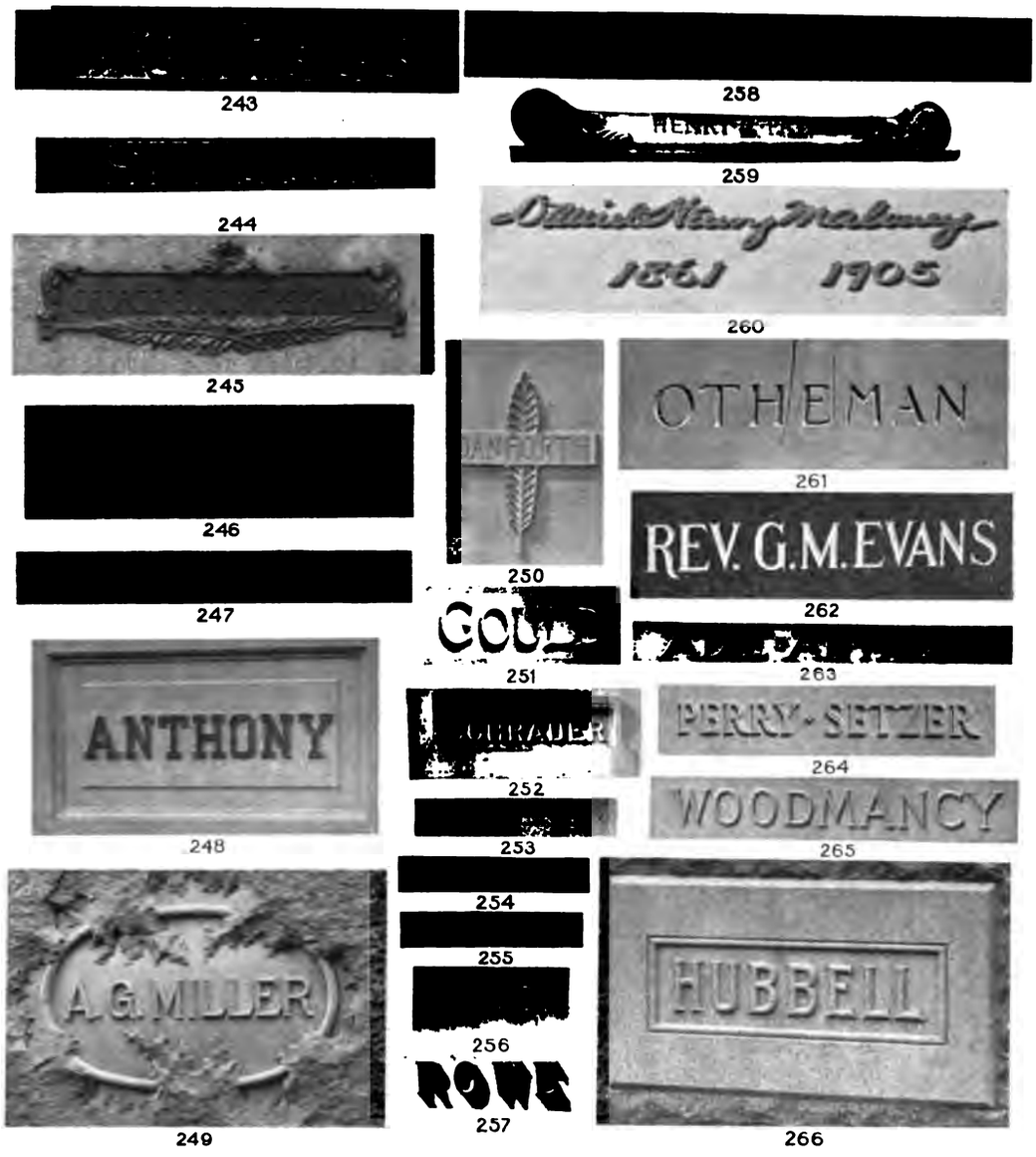
238 This panel is the work of Augustus St. Gaudens.

239 A well-executed emblem.

240 Relief too high. Nothing can be said in its favor. Neat lettering.

241 A fine example of ivy and oak carving. The spacing is good; and the style of inscription pleasing.

242 The wreath no addition to this arrangement; otherwise it is very pleasing.



243 Old English Text letter; square raised in panel. The employment of capital letters in "Donald" is a mistake.

244 Headed Block with grooved center. Poorly spaced.

245 A modern conception of the Roman type. "S" poorly balanced.

246 Applied bronze letters of good design. Roman style, "V" raised.

247 French Antique. Exceptionally good. The larger capital letters are an improvement in this case.

248 Headed Block letters. A pleasing suggestion for a plain panel.

249 Round raised in panel. "R" rather broad.

250 Neglected serif on top of "N" attracts too much attention in this otherwise pleasing example.

251 Round raised. "L" and "D" would be better without the ornamental serif.

252 Round raised. Well spaced.

253 Classic Roman. Serif on "N" neglected.

254 Square raised. "R" rather clumsy.

255 Roman letters well spaced and executed.

256 Round raised ornamental letter.

257 Square raised letter with polished face. Well spaced.

258 Half raised letter reflecting Roman type. In excellent taste.

259 An exceptionally good example of French Antique "V" sunk.

260 Raised script. Well executed.

261 Too deeply sunken. A narrower bar would have been more acceptable. Scotia sunk.

262 "V" sunk in polished surface.

263 Square raised Roman letters. The "A" appears a trifle broad.

264 Classic Roman letter with grooved face.

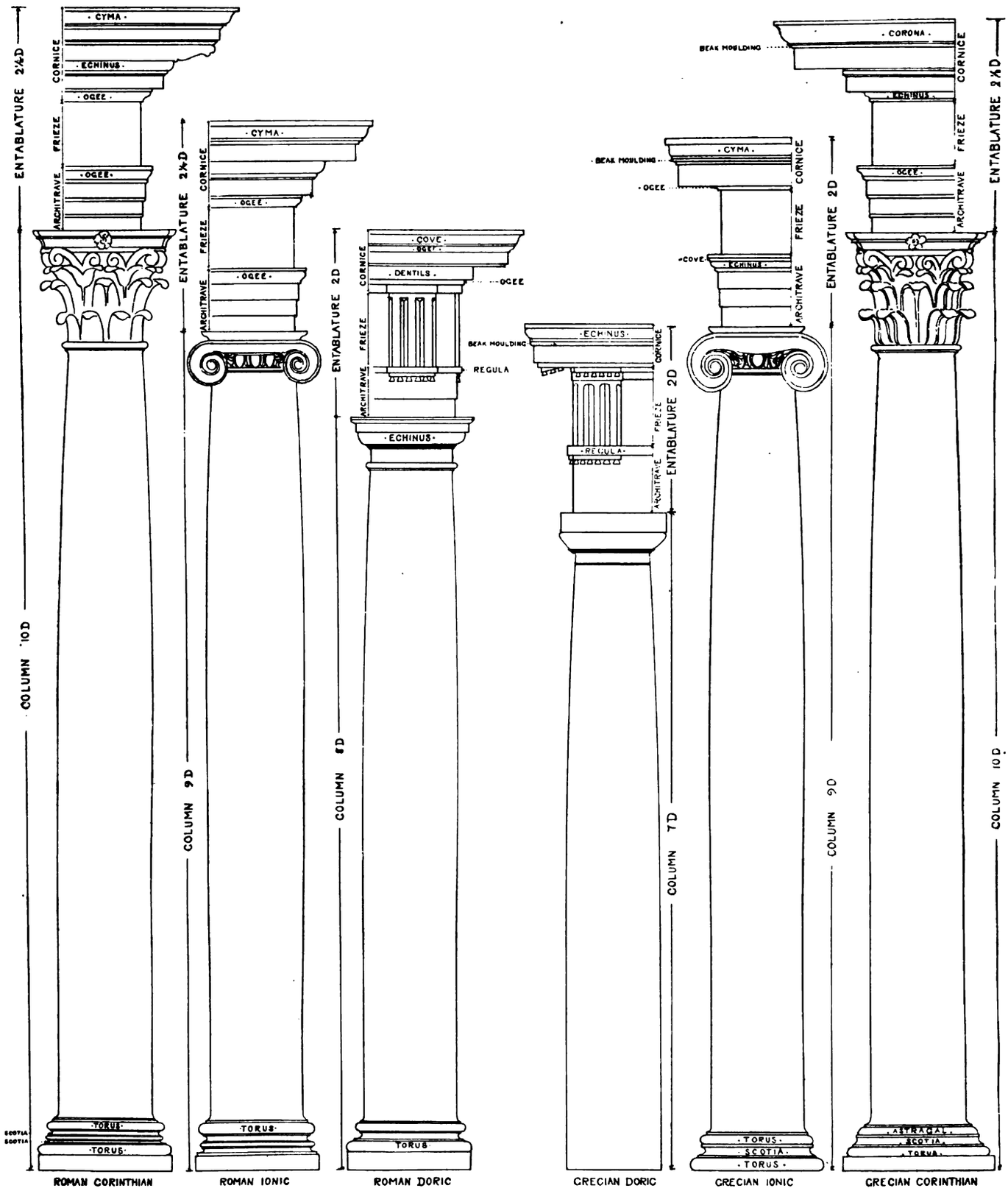
265 A good example of round raised Roman letters.

266 Round raised letters, unusually in keeping with panel. A suggestion for a panel on rock face.

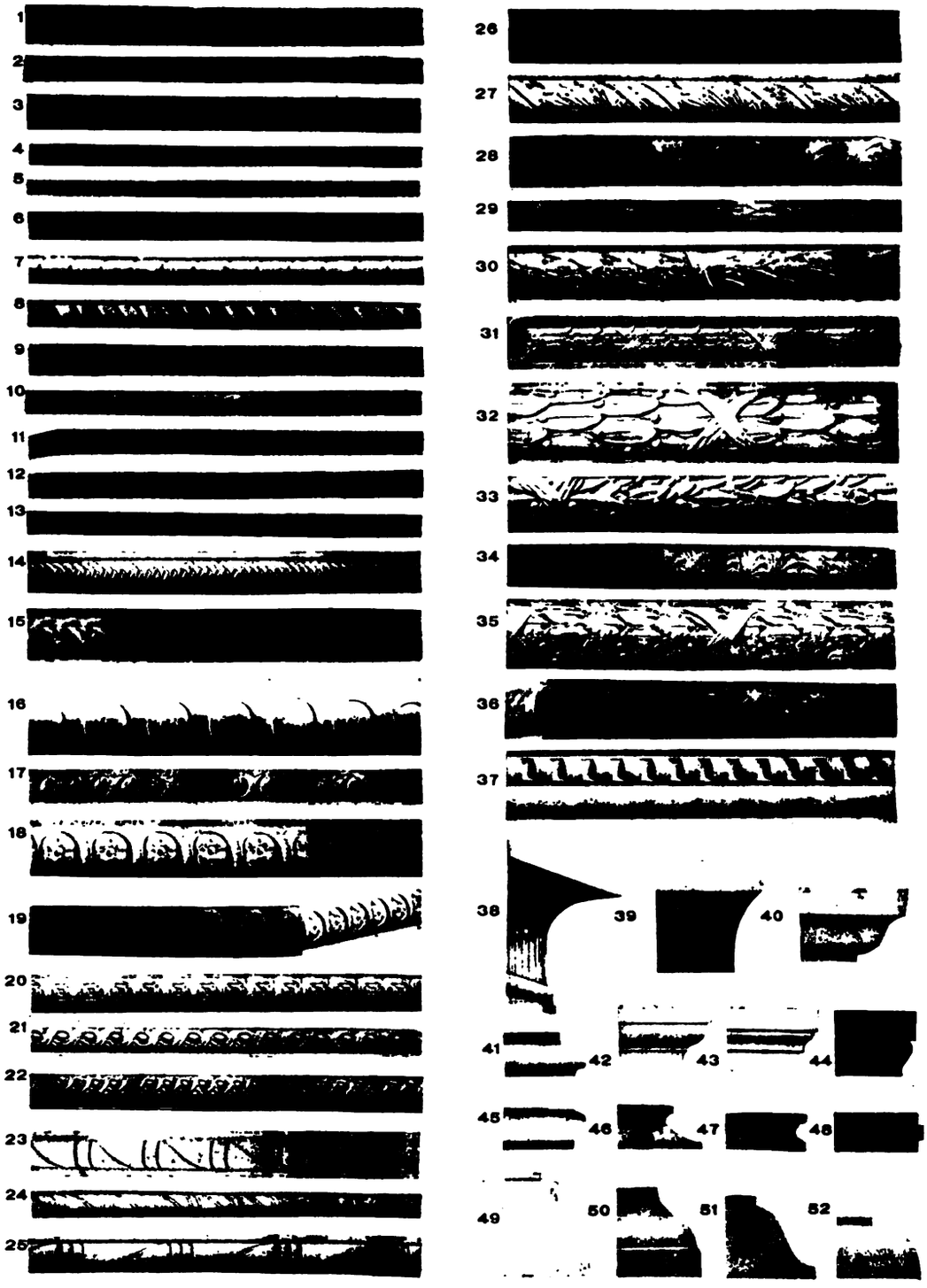
267 Incised letters in panel. Bars of letters a trifle heavy for incised lines of panel. A fine example of panel.
268 Well-executed Roman letters on tooled panel.
269 Raised letters, Scotia top. "O" a trifle small, otherwise good.
270 Round raised letters in low relief, on sunken panel. The low relief greatly improves this style of letter.
271 A fine example of incised Roman letters in plain panel.
272 Classic Roman letters beautifully executed.
273 Square raised plain Block letters.
274 Raised Egyptian plain Block letters with polished face in sunken panel.
275 Round raised letters in sunken panel. "C" rather clumsy.
276 Ornamental letters. All right for Celtic work.
277 Roman letters, incised.
278 Roman letters. A raised center of balance would improve "K."
279 Square raised letters. Poorly spaced.
280 A suggestion for a panel. Letters well executed, but rather large for panel. Torch appears a trifle stiff.
281 Bars of letters not parallel, as they should be.
282 Well-spaced square raised letters.
283 Classic Roman, incised. Very pleasing.
284 Well-spaced plain Block letters. A fine example.
285 Incised Roman letters.
286 Ornamental letters. Not particularly beautiful, but well executed.
287 A fine example of round raised Roman letters.
288 Round raised. "C" a trifle top-heavy.
289 A beautiful panel. Bars of letters a trifle heavy, crowding this long name.
290 Classic Roman letters. Well spaced and executed.
291 Applied Bronze letters. A fine example.
292 Square raised letters, incised centers. Triangular ornamentation on each side of name a suggestion of the separation of words in Latin inscriptions.
293 A case where round raised script letters have been pleasingly used. A good style of panel.
294 A suggestion for a panel.
295 A case where the festoon is not so overheavy as in other cases shown, but there is still room for improvement. Name rather close to festoon.
296 Well-spaced and executed letters. Easily read and do not appear clumsy.

297 Round raised letters not well spaced, but otherwise very good. The ornament in this case is not undesirable.
298 Script letters; a style usually undesirable, but this is a fine example.
299 Artistic ornamental letter in keeping with panel.
300 Well-executed classic Roman letters on a beautiful panel.
301 Roman letters on pleasing bronze panel.
302 Roman letters of bronze.
303 Square, raised letters in grooved panel. Appropriate for Celtic work.
304 Ornamental letter; a trifle heavy.
305 A fine example of the dainty effect of round, raised letters, carefully spaced and not too heavy. The letters are set off to advantage by this daintily tooled panel.
306 Ornamental letters on a tooled background.
307 Tooled letters on a sunken tooled panel. Good for Celtic work.
308 Well-executed, square, sunken letters.
309 Square raised letters, incised centers.
310 Square raised letters, well spaced.
311 Square raised letters, on rock-faced surface.
312 An unusual panel of Old English; well executed.
313 Roman letters incised in a beautiful panel.
314 Round raised letters; a trifle heavy.
315 Square sunken Roman letters.
316 A pleasing suggestion for a panel.
317 Square raised letters, grooved center.
318 Classic Roman letters. An arrangement for a single name.
319 Round raised letters in sunken panel. The rosettes are not an improvement.
320 Round raised, ornamental letters in sunken panel.
321 A suggestion for a panel. Square raised letters with incised center.
322 Beautifully executed and well-spaced Roman letters, incised.
323 Half raised Roman letters, well spaced.
324 Ornamental letters, polished surface, in panel.
325 A beautiful bronze panel.
326 A suggestion for a panel. An unusual arrangement for small "c."
327 A fine example of Old English.
328 Half raised Roman letters in an effective panel.
329 Well-spaced square raised letters, grooved center.
330 Old English in a beautiful panel.
331 Well-spaced and executed round raised Roman letters.
332 Classic Roman letters. A suggestion for two names on a panel.
333 Ornamental letters. All right for Celtic work.

MOULDINGS AND COMPARISON OF ARCHITECTURAL ORDERS

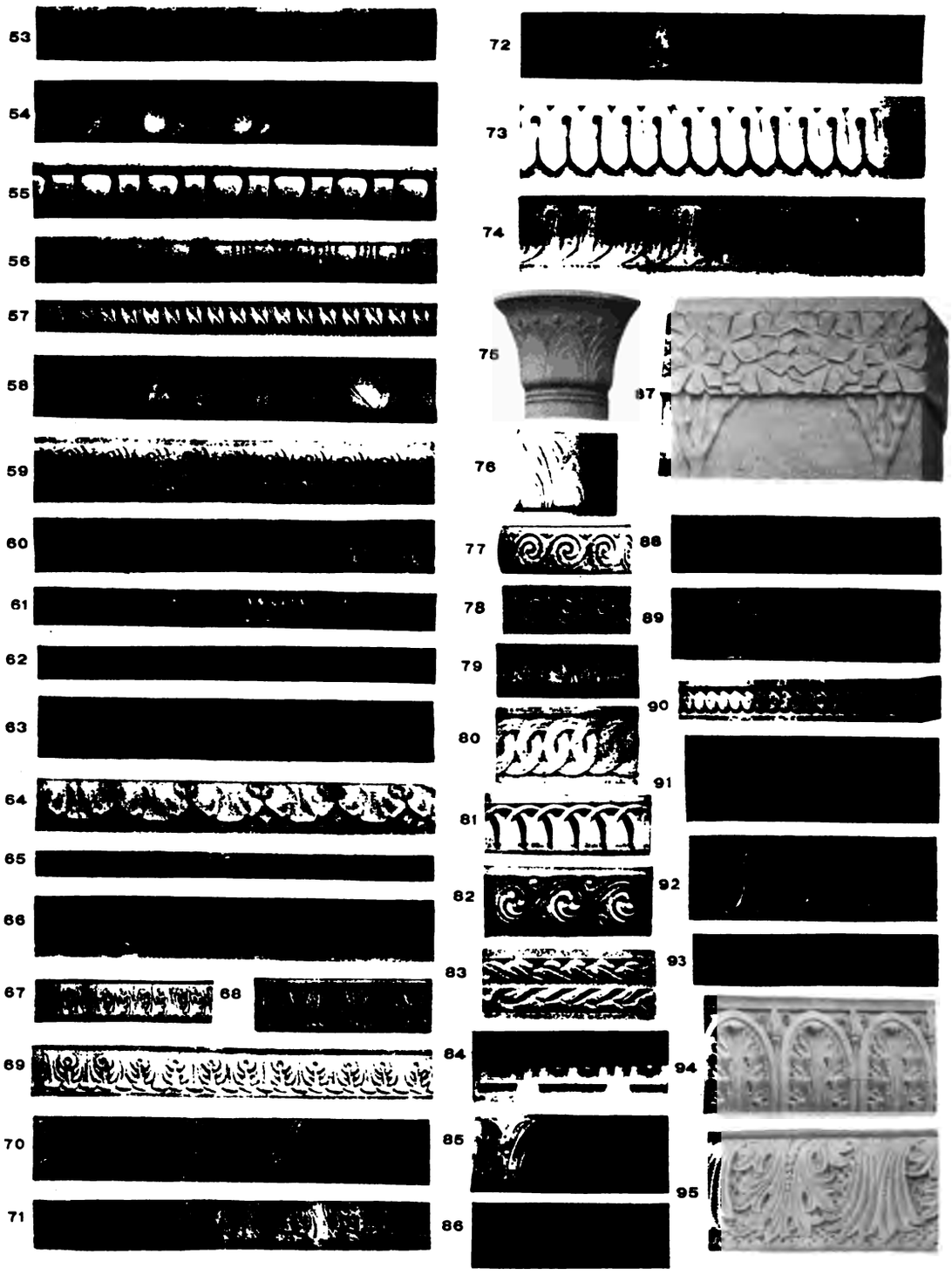


COMPARISON OF THE ORDERS



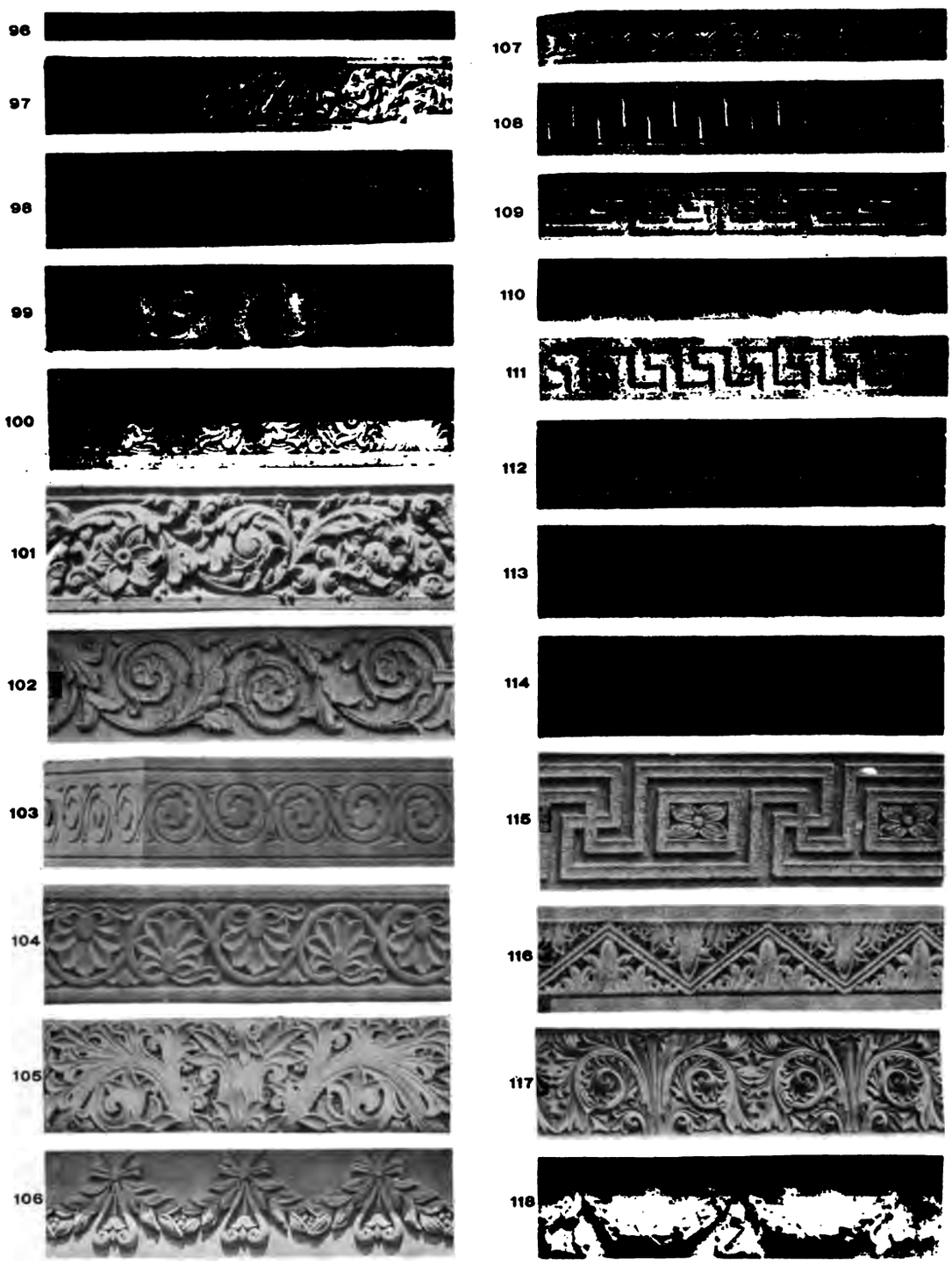
SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



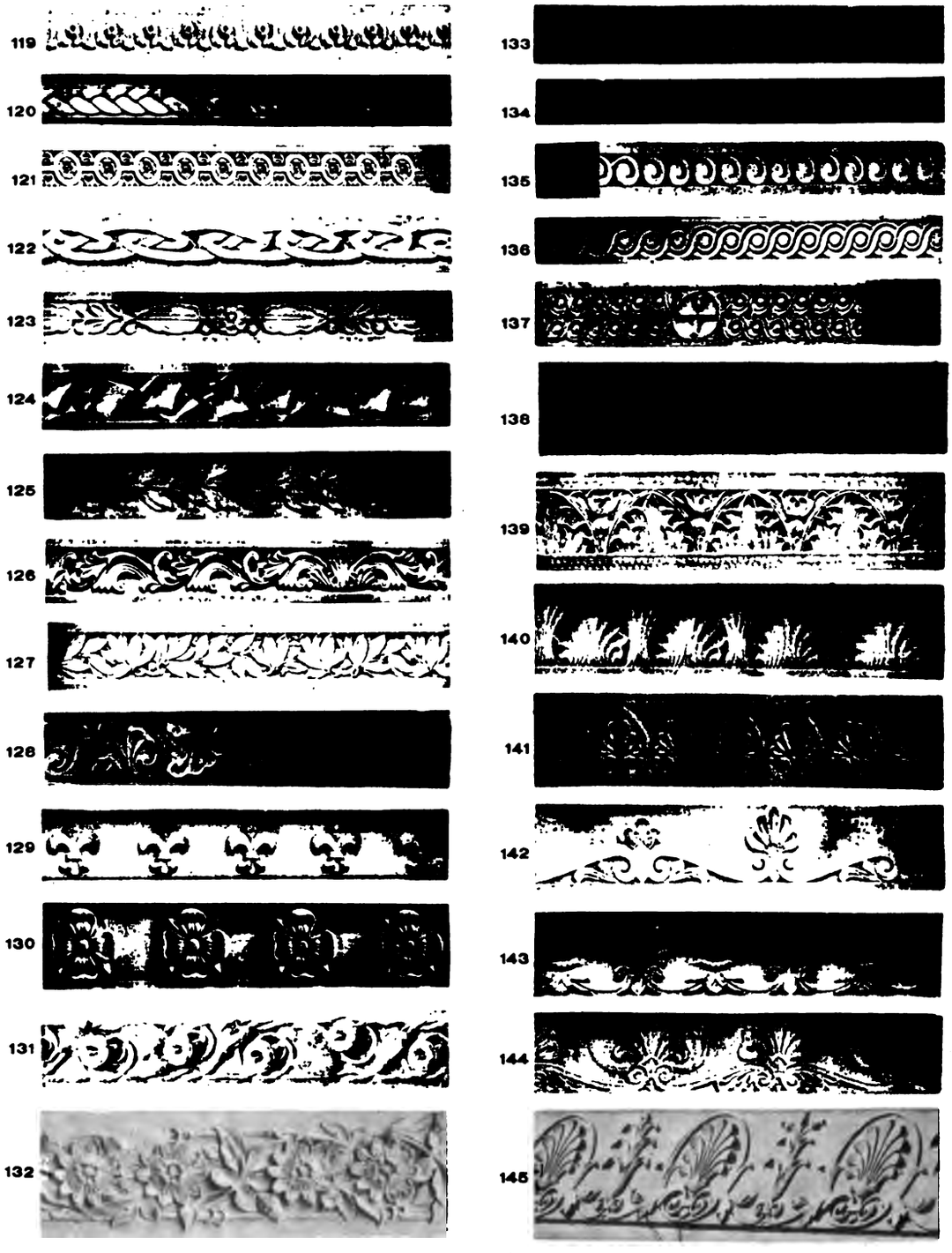
SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



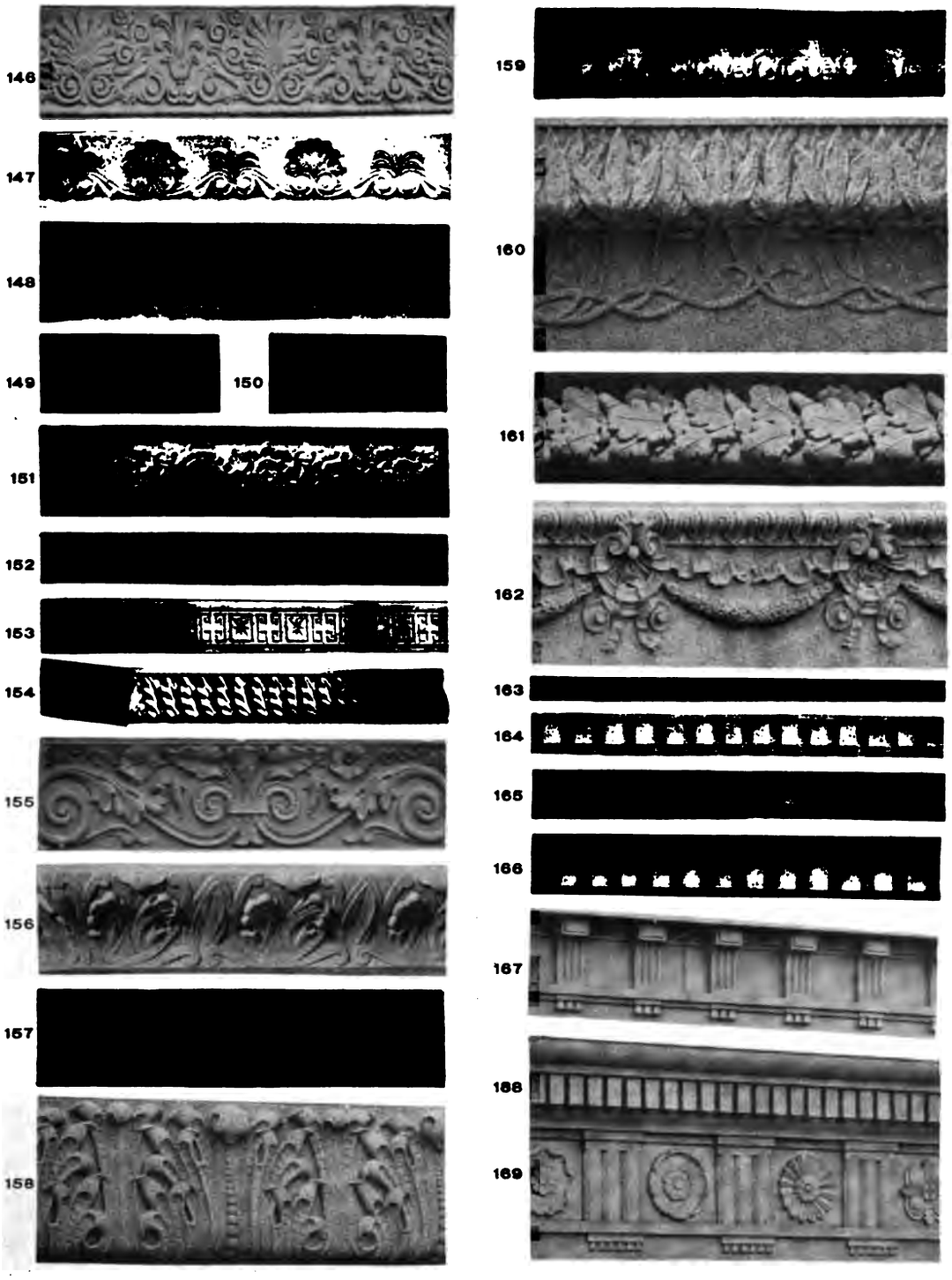
SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)

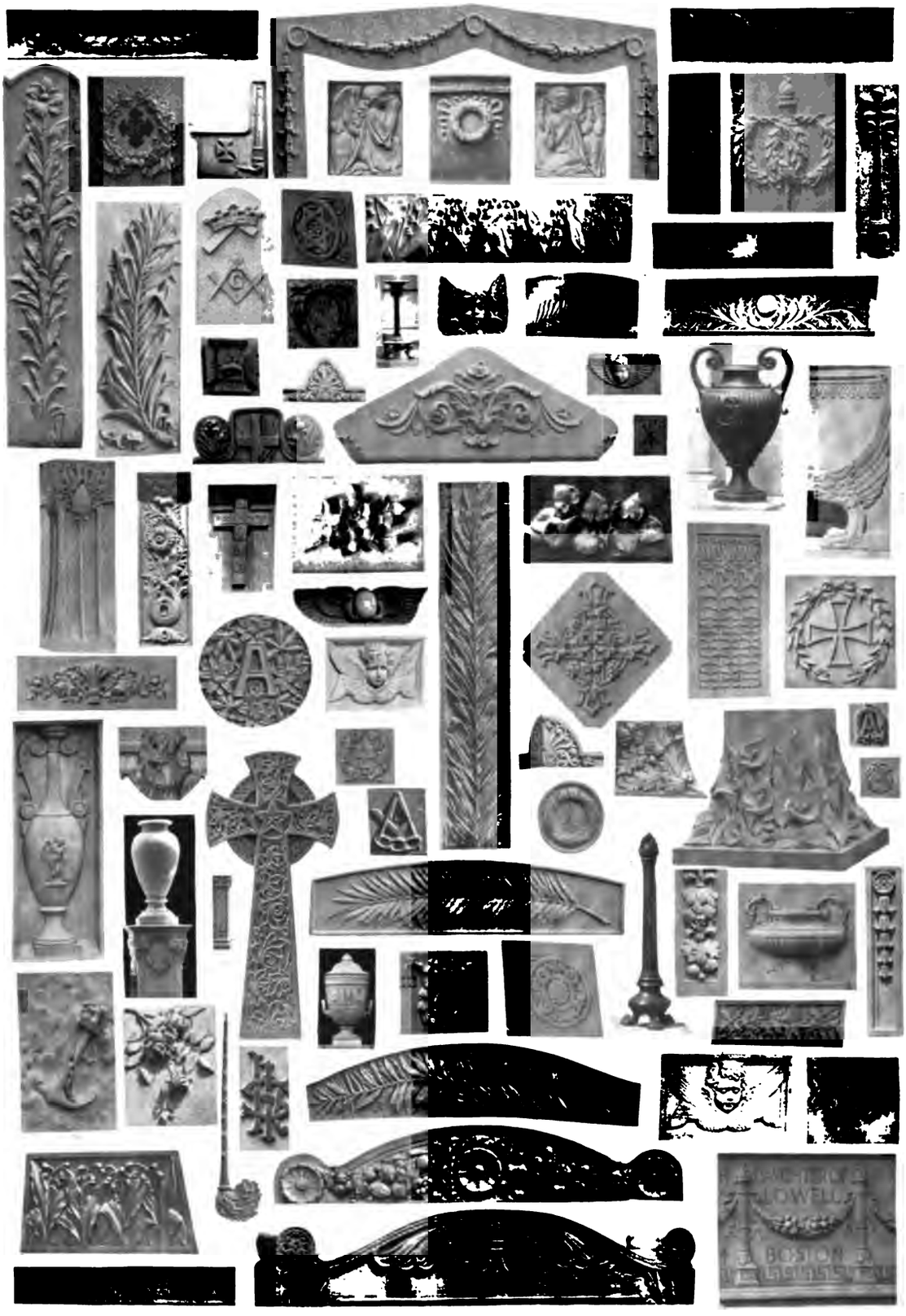


SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)

NAMES OF MOULDINGS, PAGES 225–229

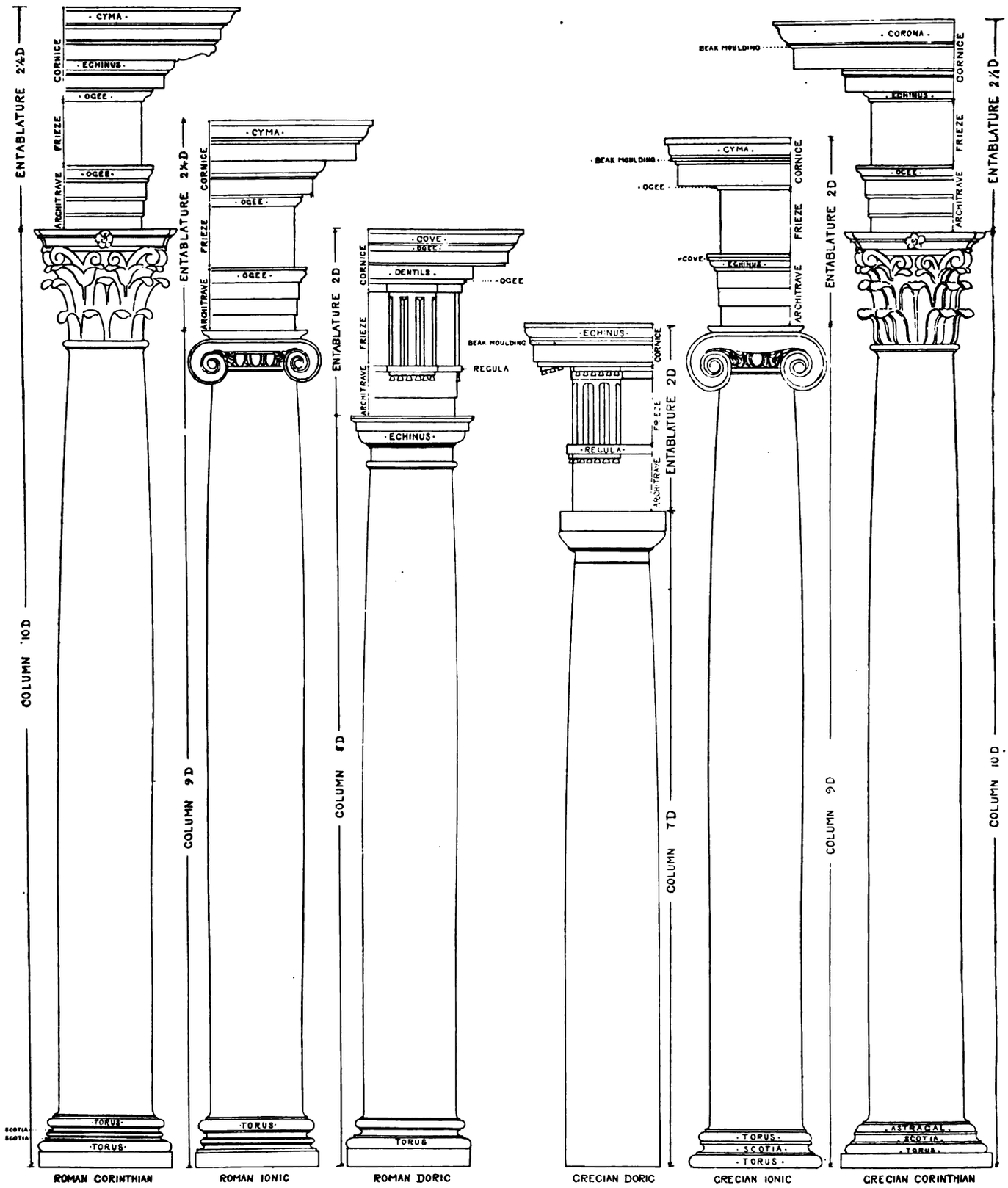
1 "Bead" or "pearl" moulding.
2 "Bead and reel" moulding.
3 "Bead and reel" moulding.
4 "Bead and reel" moulding.
5 "Bead and pearl" moulding.
6 Bead.
7 Bead.
8 Rope. (Bead moulding.)
9 Spiral ribbon. (Bead moulding.)
10 Rope. (Bead moulding.)
11 Spiral ribbon and bead. (Bead moulding.)
12 Spiral ribbon and thread. (Bead moulding.)
13 Braided ribbon torus.
14 Interlaced torus.
15 Interlaced torus.
16 Torus of guilloche.
17 Torus of guilloche.
18 Torus of guilloche with rosette.
19 Torus of guilloche with rosette.
20 Torus of guilloche with rosette.
21 Torus of guilloche.
22 Torus of guilloche.
23 Egyptian square sinkage.
24 Egyptian square sinkage.
25 Egyptian square sinkage.
26 Torus of acanthus and spiral ribbon.
27 Torus of acanthus and spiral ribbon.
28 Torus of acanthus.
29 Torus of laurel.
30 Torus of laurel.
31 Torus of conventionalized laurel.
32 Torus of laurel.
33 Torus of laurel.
34 Torus of leaves. Byzantine.
35 Torus of oak and laurel.
36 Torus of oak.
37 Torus.
38 Cavetto or cove, crown moulding.
39 Congé, crown moulding.
40 Cyma recta, crown moulding.
41 Thumb, binding moulding.
42 Ovolo, supporting moulding.
43 Cyma reversa, supporting moulding.
44 Echinus, supporting moulding.
45 Half round, binding or separating moulding.
46 Scotia, separating moulding.
47 Half hollow, separating moulding.
48 Fillet, separating moulding.
49 Cavetto, prone moulding.
50 Cyma recta, prone moulding.
51 Cyma reversa, prone moulding.
52 Ovolo, prone moulding.
53 "Egg-and-tongue."
54 "Egg-and-dart." Renaissance.
55 "Egg-and-leaf."
56 "Egg-and-dart."
57 "Leaf-and-tongue" or "Lesbian cymatium."
58 "Leaf-and-tongue."
59 "Leaf-and-tongue."
60 "Leaf-and-tongue."
61 "Leaf-and-dart."
62 Water leaf.
63 "Leaf-and-tongue."
64 "Leaf-and-dart."
65 Water leaf.
66 Foliate link border.
67 Foliate link border.
68 Foliate border.
69 Foliate link border.
70 Foliate link border.
71 Foliate border.
72 Foliate border.
73 Leaf band.
74 Leaf band.
75 Egyptian lily leaf and bud border.
76 Egyptian lily leaf border.
77 "Running dog" or "Vitruvian wave," modern form.
78 Interlaced band.
79 Foliate undulate band.
80 Chain band.
81 Interlace border.
82 Modern evolute-spiral band or "running dog."
83 Vertebrate band.
84 Reciprocating fret.
85 Egyptian lily and leaf border.
86 Border-L'Art Nouveau.
87 Border-L'Art Nouveau.
88 Foliate, "running dog" or evolute-spiral band.
89 Foliate, undulate band, Byzantine.
90 Disc band.
91 Evolute-spiral band, Renaissance.
92 Egyptian lotus and bud border.
93 Acanthus border.
94 Acanthus and lily border.
95 Adaptation of acanthus.
96 "Bead" or "pearl" banding.
97 Undulate acanthus band. Renaissance.
98 Undulate foliate band. Byzantine.
99 Undulate foliate band. Renaissance.
100 Undulate foliate band. Renaissance.
101 Undulate foliate band. Renaissance.
102 Undulate foliate band. Renaissance.
103 Modern undulate foliate band.
104 Undulate foliate band. Romanesque.
105 Foliate border. Romanesque.
106 Festoon border.
107 Modern form of fret.
108 Reciprocating fret.
109 Intersecting fret.
110 Reciprocating fret.
111 Unsymmetric or current fret.
112 Unsymmetric or current fret.
113 Unsymmetric or current fret.
114 Intersecting fret.
115 Intersecting fret.
116 Zig-zag band with acanthus.
117 Foliate border.
118 Festoon border.
119 Acanthus adaptation of astragal.
120 Interlaced band.
121 Vertebrate band.
122 Interlaced band.
123 Foliate vertebrate band.
124 Undulate ivy band.
125 Vertebrate laurel band.
126 Undulate band of acanthus.
127 Laurel band.
128 Undulate band of acanthus.
129 Band of fleur-de-lis.
130 Roman rosette band.
131 Convolvulus band.
132 Passion-flower band.
133 Acanthus adaptation of astragal.
134 Link border of palmette leaves, honeysuckle, or anthemion.
135 Evolute-spiral or "wave scroll."
136 Interlaced band or "guilloche."
137 Interlaced band or "guilloche."
138 Border of acanthus.
139 Modern link border acanthus.
140 Link border.
141 Palmette or honeysuckle link border.
142 Palmette or honeysuckle cresting border.
143 Palmette or honeysuckle and lily link border.
144 Palmette or honeysuckle link border.
145 Palmette or honeysuckle and lily link border.
146 Classic Palmette or honeysuckle and lily link border.
147 Anthemion or honeysuckle and lily cresting border.
148 Palmette or honeysuckle and lily link border.
149 Palmette or honeysuckle and lily link border.
150 Palmette or honeysuckle and lily link border.
151 Passion-flower band.
152 Leaf-and-dart.
153 Fret and rosette band.
154 Foliate border.
155 Modern undulate band of convolvulus.
156 Foliate border.
157 Acanthus border.
158 Acanthus border.
159 Acanthus border.
160 Cresting border L'Art Nouveau.
161 Band of oak leaves.
162 Festoon band.
163 Imitation dentils.
164–166 Dentils.
167 Dentils formed by ends of triglyphs.
168 Dentils.
169 Triglyphs and metopes with rosettes



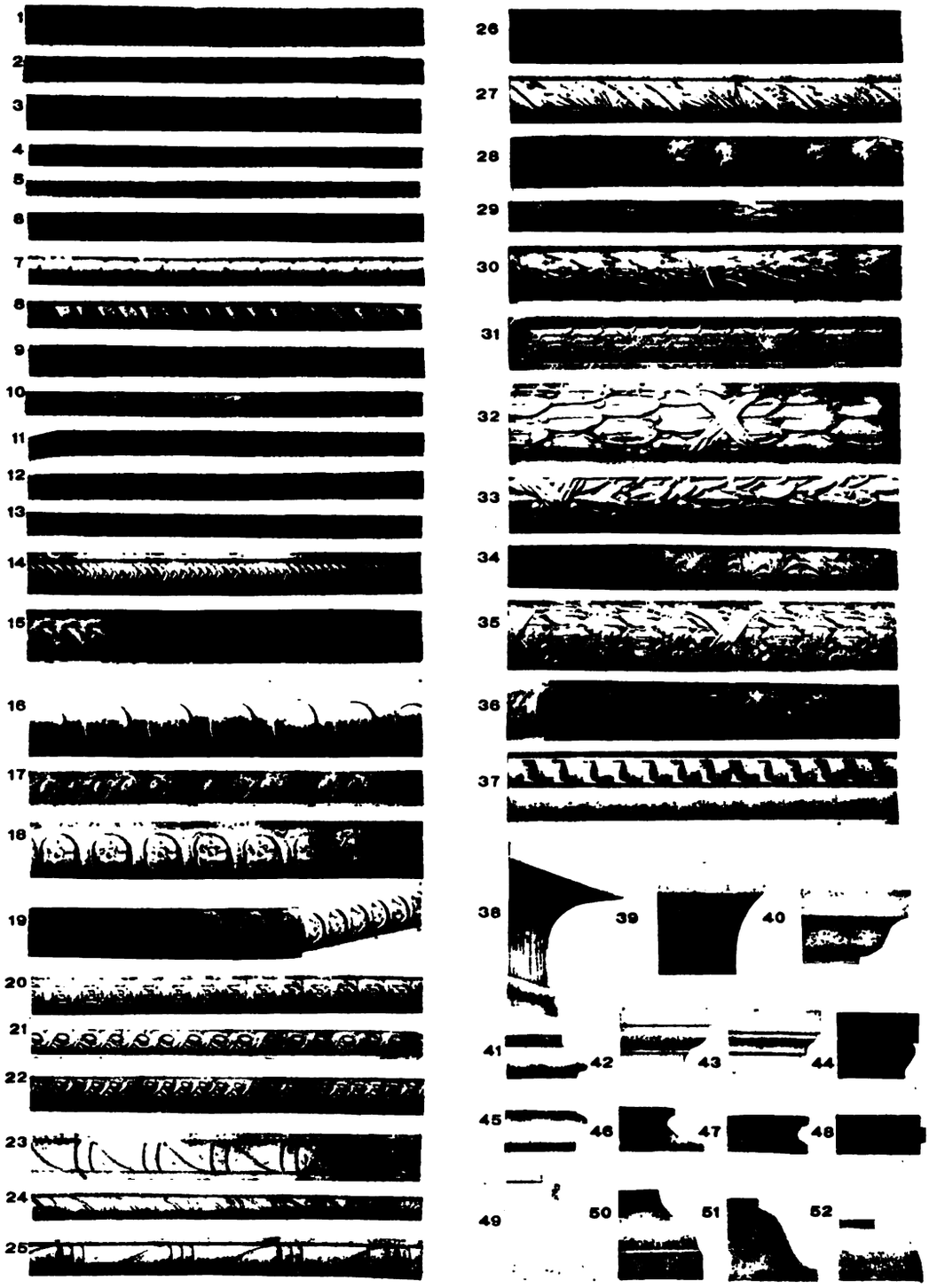
SUGGESTIONS FOR ORNAMENTATION

SUGGESTIONS FOR ORNAMENTATION OF CROSSES

GLOSSARY

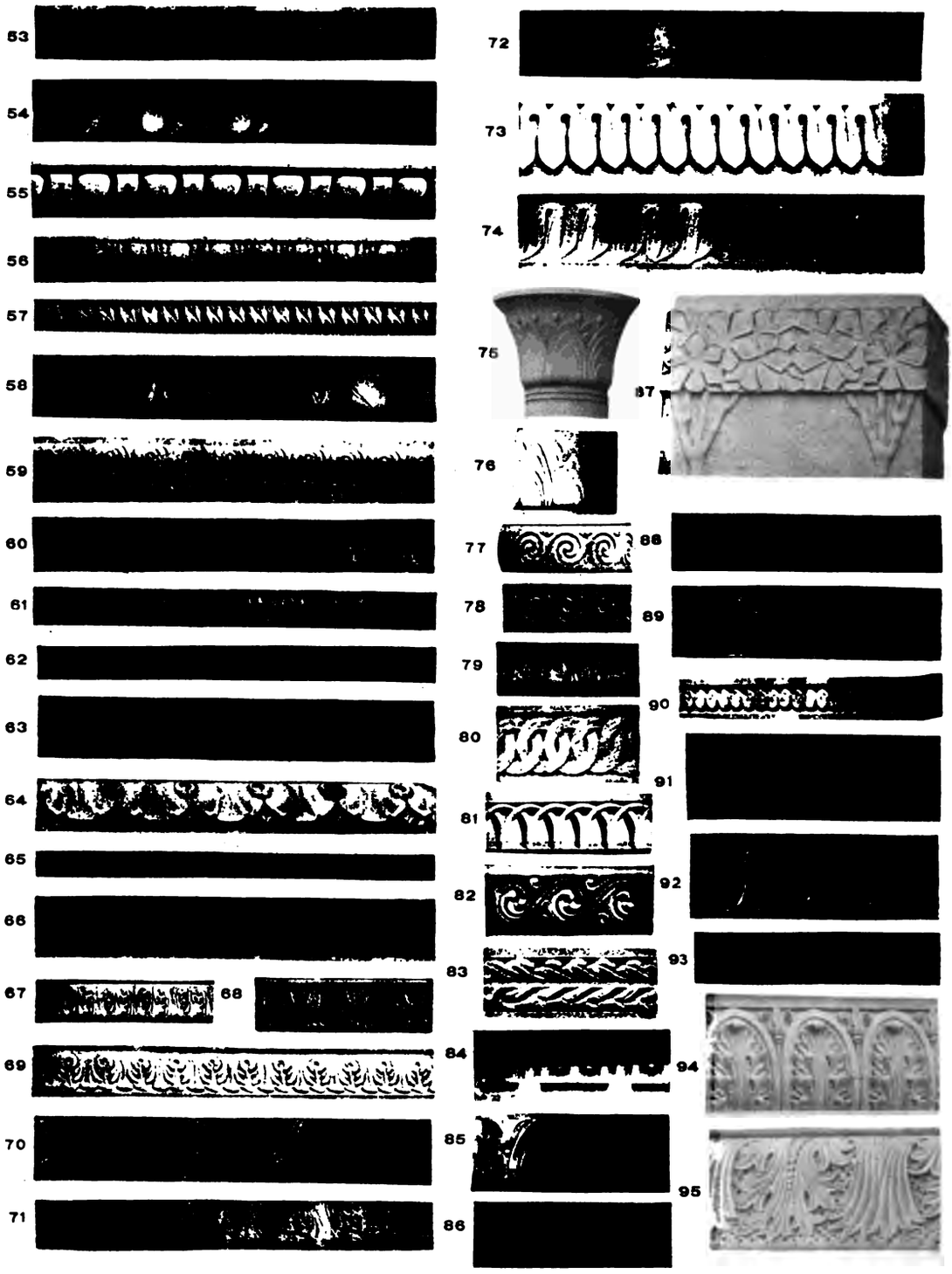


COMPARISON OF THE ORDERS



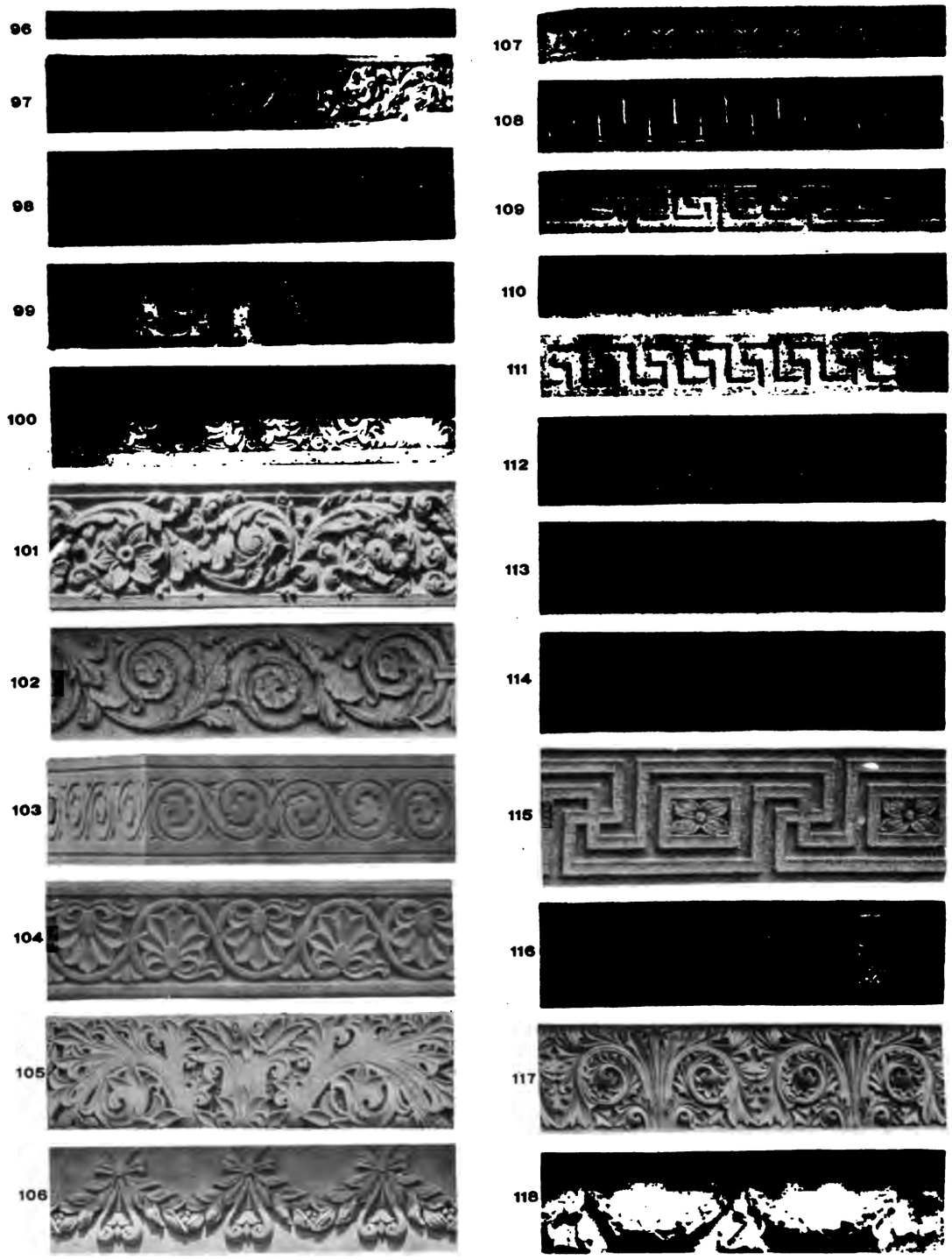
SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



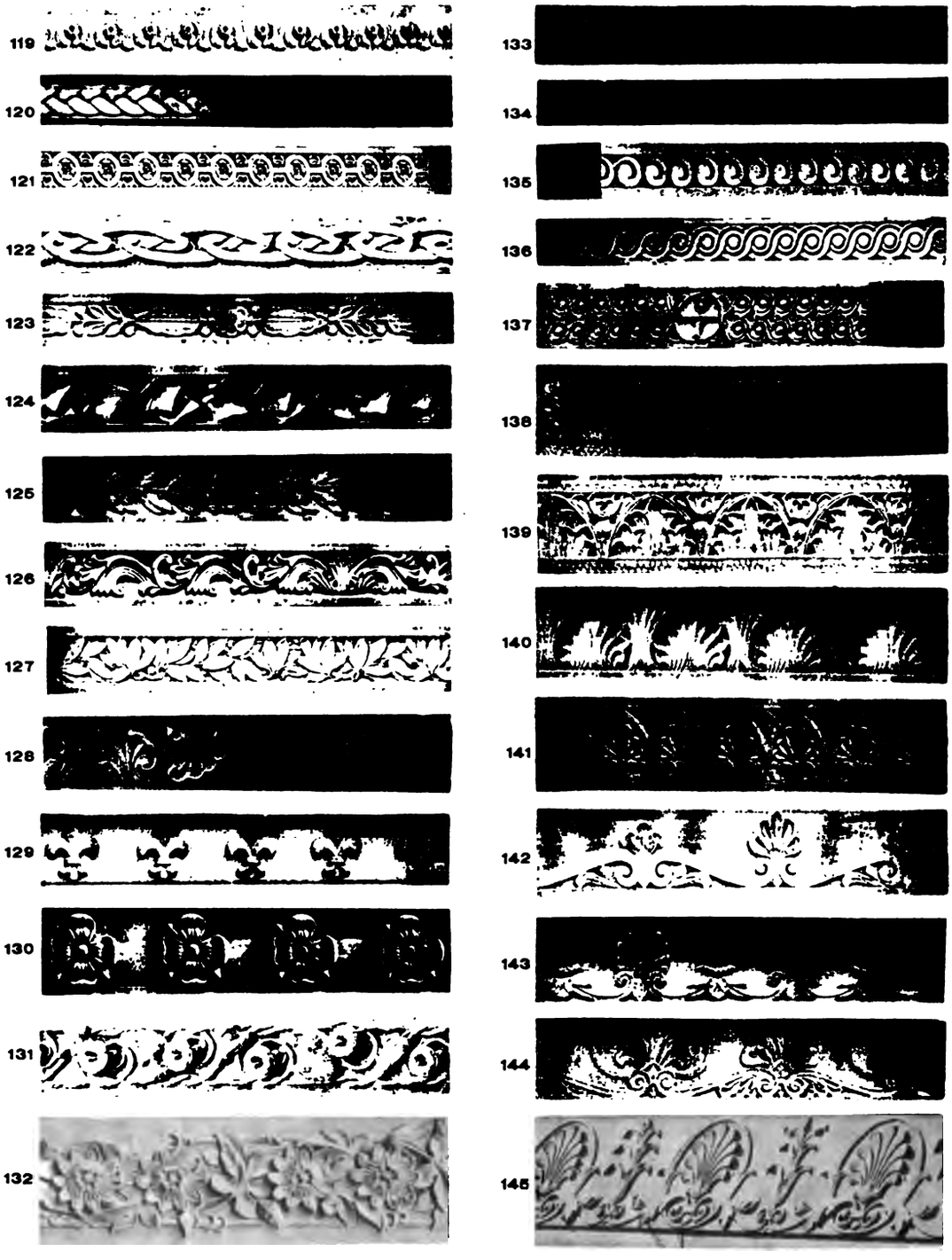
SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



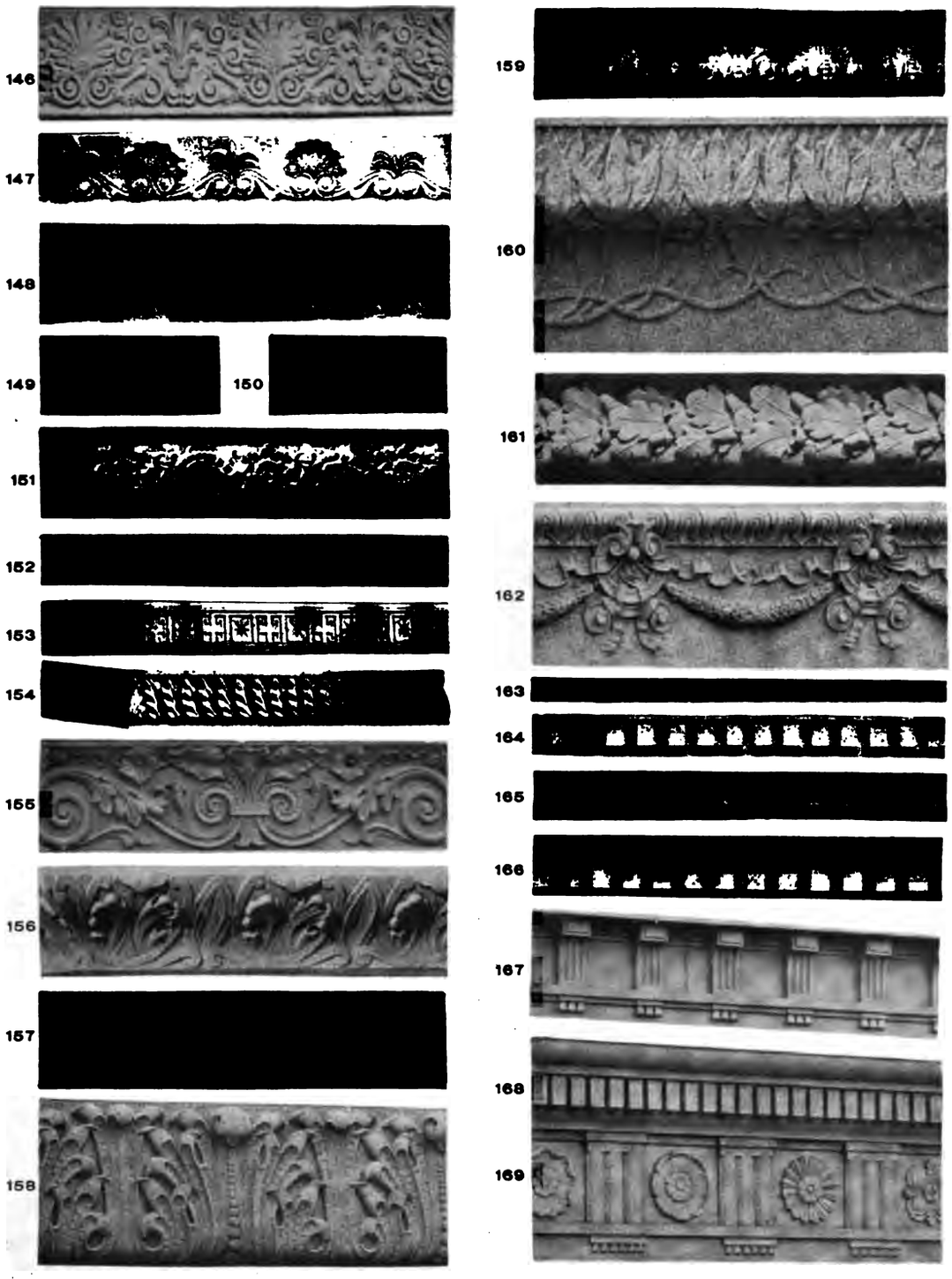
SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)



SUGGESTIONS FOR THE ENRICHMENT OF MOULDINGS

(For names of mouldings, see page 230)

within a few weeks. It was also called LAPIS ASSIUS or ASSIAN STONE. (B) A tomb or coffin of stone.

SATYR (*săt'ĕr; sā'tĕr*), *n.* A sylvan deity represented as part man and part horse or goat, and given to riotous merriment and lasciviousness. Satyrs are found especially in the train of Dionysus.

SCIPIO (*sĭp'ĭ-ō*). The name of two Roman generals who lived several hundred years before Christ (235–184 B. C. and 185–129 B. C.), and whose sarcophagi were found in a tomb near the Appian Way.

SCOTIA (*skō'shĭ-ă*), *n.* A concave moulding used in the base of a column between the fillets of two tori and elsewhere. Its section is a segment of a circle, often a segment greater than a semicircle. The word means "darkness" or "gloom," and is applied to this shaped moulding because of the dark shadow it casts.

SEPULCHER or SEPULCHRE (*sĕ'pŭl-kĕr*), *n.* A place in which a human body is interred, or a place destined for that purpose.

SEPULCHRAL (*se-pŭl'krăl*), *adj.* Pertaining to burial, the grave, or to monuments erected to the memory of the dead.

SERIF (*sĕr'ĭf*), *n.* One of the fine lines of a letter, especially one of the fine cross strokes at the top or bottom.

SERPENT. Used on ancient tombstones as symbol of death.

SHAFT, *n.* The part of a column between the capital and the base.

SHELLS. Symbolic of resurrection.

SHRINE (*shrīn*), *n.* An altar or sacred place.

SOFFIT (*sŏf'ĭt*), *n.* Ceiling; the underside of entablatures, archways, cornices, etc.

SPINY (*spīn'ĭ*), *adj.* Full of spines; thorny. Used in speaking of some forms of acanthus.

STAR. Symbolic of Christ, also of life.

STELE (*stē'lē*), *n., plur.* STELES (*stē'lēz*). An upright slab or headstone generally terminating in a cresting ornament; or, a small column or pillar without base or capital; used as a monument, a milestone, etc.

STOA (*stō'ă*), *n.* A portico, usually long, walled at the back and with a front colonnade, near some public place. Designed for a sheltered promenade.

STYLOBATE (*stī'lo-bāt*), *n.* The continuous base or pavement on which rests a range of columns.

SUN-DIAL. An instrument to show the time of day by the shadow of a gnomon on a plate.

SUN DISK. A winged disk, the symbol of the sun god, Ra. On memorials it is symbolic of the Power that can recreate, and means "God, Lord over all, Creator."

SWASTIKA CROSS (*swăs'tĭ-kă*), *n.* A Greek cross, with the arms bent at right angles all in the same direction and each prolonged to the height of the parallel arm of the cross. Also called FYLFOT. (See figs. 1, 2, 8, Chapter "The Cross.")

TABLE TOMB, *n.* A slab resting on four pillars.

TAENIA (*tē'nĭ-ă*), *n., plur.* TAENIAE (*tē'nĭ-ē*). A small flat band at the bottom of the Doric frieze separating it from the architrave. The guttæ are attached to the tænia.

TAPER (*tā'pĕr*), *n.* A gradual diminution of thickness in an elongated object, such as a column, obelisk, etc.

TAU CROSS (*tou cross*). So called because it is in the shape of the Greek letter "tau," which is the same shape as the English letter "T." (See fig. 10, Chapter "The Cross.")

TEMPLE (*tĕm'p'l*), *n.* An edifice erected in honor of some deity for the worship of such. It was usually regarded by the ancients as a residing place of the deity whose presence was symbolized by a statue or other sacred token.

TETRASTYLE (*tĕt'ră-stīl*), *n.* A building with four columns in front.

THEODORIC (*the-ŏd'o-rĭk*). King of the Ostrogoths. 454–526 A. D. (See page 29.)

THYRSUS (*thûr'sŭs*), *n., plur.* THYRSI (*thûr'-sī*). A staff entwined with ivy and surmounted by a pine cone or by a bunch of vine or ivy leaves with grapes or berries. It is an attribute of Dionysus and the Satyrs.

TOMB (*tōōm*), *n.* (A) A pit, house, or vault for the dead bodies of human beings. (B) A monument erected to the memory of the dead.

TOMBAL (*tōōm'dl*), *adj.* Pertaining to a tomb.

TORCH. Upright, symbol of eternal life. Inverted, symbol of death.

TORUS (*tō'rus*, *n., plur.* TORI (*tō'rī*). A large moulding of convex profile, commonly occurring as the lowest moulding in the base of a column or pilaster, next above the plinth. The torus is often enriched with leaves, reeds, etc., bound with ribbon. Used in this way it is symbolic of "union" and "strength."

TRICLINIUM (*trī-clĭn'ĭ-ŭm*), *n., plur.* TRICLINIA (*trī-clĭn'ĭ-ă*). A couch for reclining at meals; also, a room furnished with such couches, on three sides.

TRIGLYPH (*trī'glĭf*), *n., plur.* TRIGLYPHS. An ornament on the frieze of the Doric order, repeated at regular intervals. Each triglyph consists of a rectangular tablet slightly projecting, and divided nearly to the top by two parallel and perpendicular gutters or channels called "glyphs" into three parts or spaces. A half channel is also cut upon each of the perpendicular edges of the tablet. Triglyphs alternate with metopes.

TRIPOD (*trī'pŏd*), *n.* Any utensil, vessel, or object supported on three legs.

TUMULUS (*tū'mŭ-lŭs*), *n., plur.* TUMULI (*tū'mū-lī*). An artificial hillock, especially one raised over the grave of a person buried in ancient times; a barrow.

TURRET (*tŭr'ĕt*), *n.* A little tower, often a merely ornamental structure at one of the angles of a larger structure.

TUSCAN (*tŭs'kăn*), *adj.* Applied to one of the most ancient and simple orders of architecture.

VAULT (*vôlt*), *n.* An arched structure of masonry usually forming a roof or ceiling.

VERTICAL (*vûr'tĭ-kăl*), *adj.* Perpendicular to the plane of the horizon; upright.

VOLUTE (*vo-lūt'*), *n.* A kind of spiral scroll-shaped ornament used on the Ionic, Corinthian, and Composite capitals, of which it is a principal ornament.

WAINSCOT (*wān'skŏt*), *n.* A wooden lining or boarding of an interior wall and usually paneled.

WASH (*wŏsh*), *n.* The exposed part of the upper face of a monument's base when given a slope to shed water.

WAVE ORNAMENT. A Greek ornamentation of wave-like curves regularly repeated. Used on a band or frieze.

WINGED SUN DISK. See SUN DISK.

WREATH. Symbolic of memory.

XP. For meaning of monogram formed with these letters, see CHRISMA.

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